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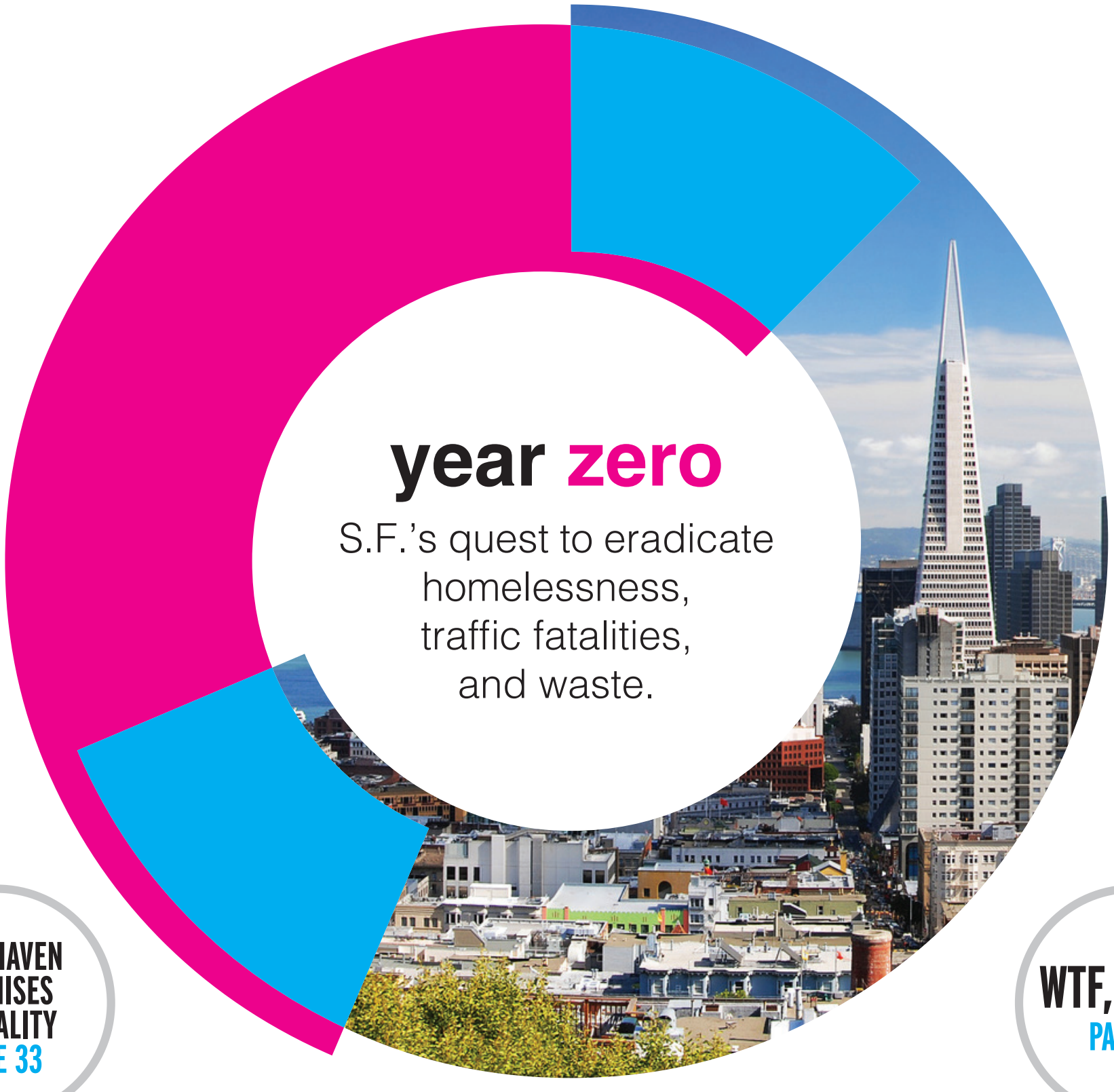

# year zero

S.F.'s quest to eradicate homelessness, traffic fatalities, and waste.

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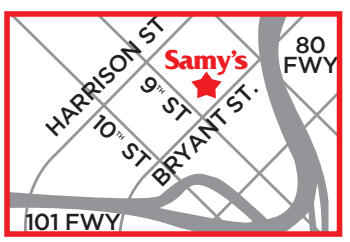


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# Politicians' Musical Chairs

In June, voters may get to decide if politicians can run for their old seats – just as several former supervisors prepare to run (again).

*By Nuala Sawyer*

Sup. Aaron Peskin on election night, after winning the race for District 3. Nov. 4, 2015.

Photo by Gabrielle Lurie

**Residents of the Presidio, Ma-**rina, and Pacific Heights still have 11 months before they cast their votes for a new supervisor to replace Mark Farrell, who's termed out after eight years in office. Months away the election may be, but the race is already heating up. It's getting expensive, and it's getting dirty. In an ethics quagmire, Nick Josefowitz, a solar entrepreneur and former member of the BART Board, has donated $82,000 toward a ballot measure that would eliminate one of his key opponents.

Drafted by Corey Smith, notably of the San Francisco Housing Action Coalition, the charter amendment would create stricter limitations on former mayors and supervisors who — after a four-year break in the position — can run for their old seats again. It's a tactic that's rarely been used in the past, with one big exception: Sup. Aaron Peskin won the District 3 election in November 2015, despite having held the seat for a full eight years between 2001 and 2009.

For District 2, this freedom to rerun allows former Sup. Michela Alioto-Pier, who served from 2004 to 2011, to campaign for office again — against Josefowitz. If this measure passes, she may be bumped out of the race.

In a *Medium* post, Smith describes how his desire to diversify the political pool spurred his authoring of the amendment. "But I also don't believe we can move into that better future if we keep electing people from the past," he writes. "While experience is valuable, it's also important for the next generation of Democratic leaders (with a capital D) to start gaining experience to prepare us for the 21st- and 22nd-century problems. Climate change, housing affordability, and homelessness are just the tip of the iceberg challenges my generation is going to face in San Francisco, and our concerns will drive us to the best possible solutions."

When former supervisors run for office again, Smith argues, they use their advantage of name recognition and connections to fund their races, pushing newer politicians to the side. "That inability to give young people a chance threatens the ability of my generation to lead today, and into the future," he writes.

In some ways, this would apply to Josefowitz: At age 34, he's fairly young to run for office. But fundraising doesn't seem to be a problem for the millionaire — he's already raised more than $140,000 for his campaign, and there's still nearly a year to go before his name is on a ballot.

The measure could benefit Smith himself, who has acknowledged to *SF Weekly* in the past that he's considered running for District 5 supervisor. Should he choose to do so in 2020, there's a chance he'd be running against former District 8 Sup. Bevan Dufty, who — after a restructuring of political districts in 2012 — now lives within District 5's borders. Dufty held a seat on the board between 2002 and 2011, before working as the "homeless czar" for the Mayor's Office, and finally landing a spot on BART's Board of Directors.

Creating space for new politicians to emerge from the masses is certainly an important value when considering a changing San Francisco, but for former Sup. John Avalos, this measure is not the right way to go about it. Instead, he argues, it's simply taking power away from the voters. After spotting a fiery exchange on Twitter last week between Avalos and Smith, we reached out to him for a comment.

"The current situation does not in any way affect people's ability to run for office," he tells *SF Weekly*. "It doesn't limit in any way. I encourage people who are interested in running for office to run for office. It's really great that young people want to participate in our political process, and in policy-making. That is so essential for our democracy."

Avalos fears that this policy will only be used to target individuals, like himself. "People are saying we don't think that someone in the past who's held office — like me — should ever run again. There are people who dislike me and probably never want me in office again."

Smith argues that this policy is not personal, and the ballot measure does specify that those who are currently in a re-elected position, like Peskin, would not be affected. While the timing is not coincidental — there appear to be more people than ever interested in running for their old seats — Smith points out that "at any point in time this will always go back to an individual." It's a reasonable assertion: Any move to alter politicians' power will always be taken personally by someone involved.

Either way, Avalos argues this policy will simply provide those heading to the ballot with a shorter list of names to vote on. "It boils down to limiting voter choice, and if you're okay with having fewer choices, then you can vote for it," he says.

With four candidates already running for District 2's supervisor seat, six for District 8, and another six for District 10 — all spots that won't be voted on until November 2018, allowing even more candidates to sign up — fewer choices might not seem like a bad thing for overwhelmed voters. But numbers don't always equal variety: All four candidates running for the District 2 seat fall into the moderate spectrum of city politics. And without Peskin running against Julie Christensen for District 3's spot in 2015, there wouldn't have been a progressive candidate on the ballot to vote for.

Or, Smith believes, maybe there would have been — if Peskin hadn't been such a formidable and fundable opponent.

The Department of Elections will have to certify that the measure has 51,340 signatures in order for it to qualify for the spring ballot — and with verifications on each one required, it's safest for Smith and his cohorts to gather 71,000 to be safe. But sharpen your pencils, because with the amount of pressure (and money) it's already received, this one's probably going to be waiting for your vote on June 5.

*Nuala Sawyer is* SF Weekly's *news editor*.

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# A Fatal Left Turn

Nearly two years after disability activist Thu Phan was killed on Seventh and Market streets, the driver heads to trial.

*By Nuala Sawyer*

Thu Phan, age 38, was killed on Seventh and Market streets on Feb. 5, 2016.

Courtesy Phan family

**Thu Phan was 38 years old but** only 37 pounds when she was hit and killed by a driver on Seventh and Market streets on Feb. 5, 2016. Phan — a disability rights advocate who was born with osteogenesis imperfecta, or brittle bone disease — had been on her way to work at the U.S. Department of Labor. She was thrown from her wheelchair by the driver of a white, city-owned Prius and died from her injuries the next day.

Her death sparked an outcry from Vision Zero activists, her parents, and her five siblings. A large public memorial was held at the intersection several days later. In February 2017, after her family filed a lawsuit, the city awarded them $2.875 million. And then, as these things often go, her name slowly disappeared from the headlines.

But charges against the driver are still moving forward. James Harris, a 68-year-old Antioch resident, appeared in court Tuesday for the first day of his trial. According to the police report, he was making a left turn heading north from Seventh Street on to Market when he hit Phan. He claims he didn't see her, which in many ways is believable — she was small, seated low in her wheelchair, and witnesses stated they initially believed she was a child.

While no traffic collision can really be considered an "accident," this one definitely slid closer to that categorization than most. But its effects were catastrophic for Phan's family, friends, and fiance.

"It is a tragedy and really sad, but I really want something good to come out of it," her sister Holly Michna told *Human Streets* earlier this year. "The day that she passed away, I felt like she was just getting into a happy place. She was talking about moving in with her boyfriend, and figuring out her direction. She was just getting started, and she could have lived so much more."

Harris now faces misdemeanor involuntary manslaughter charges. Complicating the case is the determination over whether or not the left turn he made was illegal. Prohibited for normal traffic, the left turn *is* legal for taxis, buses, and city-owned vehicles like street-sweepers, which need to make the left for city-related business. Harris had borrowed the car from his employer, a mental health services clinic in SoMa.

On Tuesday, Harris sat with his attorney, Dana Drusinsky, in Judge Linda Colfax's courtroom. Dressed in a dark blue button-down shirt, he made no comments during the day's proceedings, but took occasional puffs from an inhaler. Aside from a few members of the media and Matt Gonzalez of the Public Defender's Office, the courtroom's public-seating section was empty.

Prosecuting attorney Kara Lacy from the District Attorney's Office argued that Harris drove into the intersection as a number of pedestrians were crossing Market Street. A witness driving behind him said he was honking his horn and appeared to be in a rush.

"I anticipate that this case is going to come down to the concept of ordinary negligence," Lacy told the jury, claiming that Harris had failed to use "reasonable care" to avoid harm.

Drusinsky claims he was in fact exercising caution when entering the intersection, and that he should legally have been allowed to make the turn — as he was a driver for the mentally disabled, and the car should have qualified as a paratransit vehicle.

Phan's death, Drusinsky claims, was due in part to "gross medical negligence" on behalf of the hospital staff, who allegedly gave her small frame too much liquid after the collision, causing a swelling in her brain that eventually killed her. She plans to introduce expert witnesses on this fact to the jury.

Jessica Lehman, executive director for Senior and Disability Action and a friend of Phan's, told *Bay City News* that while the collision was traumatizing for the victim's community, "We don't think someone else going to prison does anyone any good.

"At the same time, it is important that individuals and the community as a whole are held accountable when something like this happens," she added. "What that means for me and for us is that the city needs to make the streets safer."

After the collision took Phan's life, the San Francisco Municipal Transportation Agency did respond — a little. Larger "no left turn" signs were installed — though it remains unclear as to what kinds of city vehicles are granted an exception. And that's it. Pedestrian advocacy group Walk San Francisco fought to extend the pedestrian countdown and install a "leading interval" — where pedestrians have a few seconds to enter an intersection before vehicles get a green light — but the SFMTA wouldn't budge over fears that a longer crosswalk timer would slow down bus traffic.

Harris' trial will continue this week, with closing arguments tentatively scheduled for next Tuesday. In the meantime, the chaos at Seventh and Market is not difficult to spot. Stand on that corner for five minutes and you'll see countless private vehicles making that left turn. Google Maps captured one, and in the frame, there's not a traffic cop in sight.

*Nuala Sawyer is* SF Weekly*'s news editor.*

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# Boxed In

Amazon and on-demand delivery services have created more cardboard boxes for consumers to deal with, but Recology is getting it all contained.

Courtesy photo

*By Joe Kukura*

**After a long holiday weekend** filled with friends, family, food, and presents, last week probably posed your most difficult trash-and-recycling night of the year. While the disproportionate volume of emptied holiday booze bottles may have been sobering, it was nothing compared to the sprawling scrap cardboard from a month of Amazon holiday deliveries.

*SF Weekly* was eager to run an exposé and uncover all manner of problems being caused by this increase in modern-day cardboard consumption, so we reached out to San Francisco's waste collection and disposal provider Recology, hoping to reveal how this excess cardboard is a menace to waste management.

But our theory was wrong. Turns out, overall cardboard usage has been relatively unaffected by the on-demand delivery boom.

"On a typical day in San Francisco, we collect and process about 100 tons of cardboard," Recology spokesperson Robert Reed tells *SF Weekly*. "We have been running at this number for several years."

Despite the surging popularity of cardboard-box deliveries, the overall volume of cardboard shipped has remained, shall we say, flat. More online shipments to home addresses have balanced out the reduction in cardboard used in wholesale shipments to Walmart, Target, and brick-and-mortar stores.

"If you go to a shoe store and buy a pair of shoes, they arrive to the store in a cardboard box," Reed says. "If instead you order the shoes online, they arrive to you in a cardboard box. Either way, it's one pair of shoes and one cardboard box."

While Amazon is notorious for overpackaging, similar inefficiencies have existed in the wholesale shipping sector, and are now reduced.

"We have seen an increase in the number of small- and medium-size cardboard boxes we receive," Reed explains. "We suspect part of the shift is that some products that used to arrive at larger stores in larger cardboard boxes now arrive in smaller boxes delivered to individual addresses."

In other words, the increase in small and medium boxes is offset by a decrease in wholesalers' larger cardboard box shipments.

There are many lamentable disruptions that Amazon's business model has created — the loss of locally owned physical stores, the burden Amazon places on the U.S. Postal Service, and the dreadful working conditions in their "fulfillment centers" and offices. But the increase in consumer cardboard is a problem Recology has been able to address, at least at the local level.

The first thing you'll notice is that Recology is giving you a larger recycling bin, if they haven't already.

"We are providing larger recycling blue bins, and smaller trash bins, to residential customers," Reed says. "We started on the west side of the city. The bin swap is part of a two-year program upgrade. The larger recycling bins give customers more space for their recyclables, including cardboard."

If on-demand delivery is causing any waste management problems, it's the ice packs of gooey gel from meal-kit services like Blue Apron and HelloFresh. Confused buyers are often unsure what to do with them, and most services recommend you dump the goo in the trash. That's just more landfill.

"Do we need on-demand meal kits?" Reed wonders philosophically. "The reality is they are here to stay in some form."

San Francisco is among those cities adopting the Zero Waste vision, an initiative to transform waste into an "only recycling and compost" model producing no landfill or trash. Can we really become a no-trash society? That depends on us as much as it does Recology, and whether we can do the little things to eliminate trash and packaging.

Reed recommends some little things, and some big things too. "Shop at farmer's markets. Grow your own food," he says. "These simple steps can be thought of as forms of self-reliance. Our grandparents lived it. We can too."

*Joe Kukura is an* SF Weekly *contributor.*

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Photo by Mike Koozmin

## Crime & Punishment

Californians with convictions get more chances to move on while gun owners face new restrictions.

*By Ida Mojadad*

**Of the dozens of new state laws that went into effect** on Jan. 1, a few that could land you in more legal trouble — or ease past mistakes — are worth paying attention to.

Would-be gun owners with a criminal conviction are the main target in a state whose gun laws were already tough. For one, superintendents no longer have the power to decide if school employees can bring concealed weapons to campus.

Further protecting public spaces, Gov. Jerry Brown closed another loophole that previously allowed those with long guns like rifles to carry them openly in unincorporated areas in an effort to stop citizen militias from brandishing them at political rallies.

Homemade guns — often stealthily assembled from a kit — that were previously untraceable now require registration, serial numbers, and criminal background checks before they can be legally used. And whether there's a gun involved or not, courts can now consider violent crimes recorded or live-streamed on platforms like Facebook as willfully encouraging crime.

California is also holding people with criminal convictions to account. In order to finalize a court case upon conviction, defendants must prove that they've dumped any firearms they own (thanks to a 2016 ballot measure).

No court process previously existed to ensure that weapons left the hands of convicted abusers, but the new system could come at a burdensome cost to law enforcement entities. They may impose fees for processing costs, but the proposition impact report indicated that it may not be enough.

Another bill adds hate crimes — like tagging swastikas on synagogues — to a list of misdemeanors that prohibit the offender from legally owning a gun for 10 years after a conviction.

While gun laws have become stricter, in other areas, the criminal justice system has grown more forgiving. Having a criminal conviction — say, for a robbery or for selling weed that's now legal in the state — no longer means having to check a box on a job application admitting so.

Since 2014, San Francisco has "banned the box" for anyone seeking work in the city through an employer with at least 20 workers, but the new law expands statewide legislation to cover all jobs. Supporters say it helps people with past convictions have a fair chance at being hired, rather than be stay locked out of employment for mistakes of the past.

Meanwhile, younger citizens convicted of a crime will get more sympathetic consideration. Individuals up to 25 years of age can now be considered for youth-offender parole, a bump from the previous cap at age 23.

Plus, families are no longer on the hook for hidden costs of juvenile detention, such as fees for moving detainees between facilities or for drug tests. Supporters of the new law say the wide-ranging fees mostly affected low-income families and communities of color.

At this rate, criminal justice advocates will have more chances to help people with convictions rebuild their lives, and Californians may have more reason to live without fear of gun violence.

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# Where to Find Legal Weed in The Bay Area

## Jan. 5 marks the start of legal recreational sales in California.

**Six weeks after San Francisco's** Board of Supervisors passed regulations to govern adult use sales of cannabis in the city, the day has finally come. On Jan. 5, anyone 21 and over can take their California ID to a licensed dispensary and buy marijuana hassle-free.

For those asking why cities like Oakland and Berkeley have beaten San Francisco to the punch by starting sales on Jan. 1, the delay comes from the fact that the Board voted to delay sales by five days in mid-November as details of the equity permitting system continued to be debated.

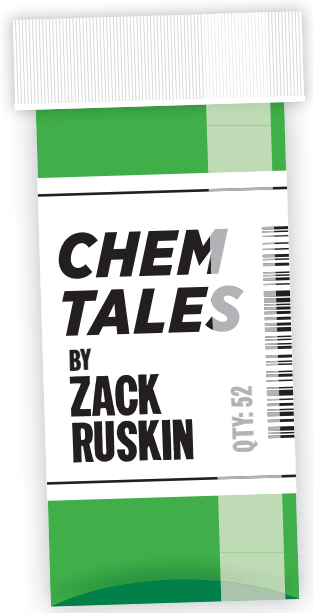
While the cost won't be cheap — look for 2018 to be a year focused on how state and local officials ultimately decide which taxes to impose — there is no denying this is a watershed moment for cannabis advocates who have long taken issue with the plant's legal status as an illicit substance. Whether you plan to use your purchase for medicinal purposes or to enhance a Netflix marathon of *Stranger Things 2*, the question many San Franciscans are asking is simple: Where do I go?

The first thing to bear in mind is that just because your favorite dispensary sells to card-carrying patients, it doesn't mean it'll sell recreational pot, too. For that, a separate permit is required on the state and local levels, and while many of the city's most popular clubs hope to sell medicinal and recreational cannabis, getting there remains an ongoing process.

Also worth noting is how medicinal marijuana patients will still be able to purchase cannabis as they normally would. In other words, recreational sales will not alter the current system — although it stands to reason that some may opt out of being a patient now that alternative and less-invasive means exist. Currently operating medicinal dispensaries will also be required to get a new permit, but all existing clubs in San Francisco will be grandfathered into the new regulations.

That said, several of the Bay Area's premiere marijuana destinations have gotten their paperwork in order and are ready to ring in the Green New Year. Here is a rundown on where you can make your first legal purchase, and how a few dispensaries outside of San Francisco already got the party started.

This list may seem short, but expect it to grow exponentially. As of last Friday, Dec. 29, the state had already issued 44 licenses for adult recreational use. California Bureau of Cannabis Control spokesperson Alex Traverso told *Bloomberg* the state hoped to process "several hundred" more permits by weekend's end.




## SAN FRANCISCO

**Flower Power**
*flowerpowerdispensary.com*
**Address:** 70 Second St., SoMa
**Adult Sales Status:** Starts Jan. 6

As of press time, this is the only San Francisco dispensary to have a temporarily issued state license for recreational sales (a stop-gap while the state finalizes permanent licensing details). A Flower Power rep says the store plans to begin sales on Jan. 6. While no special celebration is planned, they do request interested patrons check back closer to the launch date for any updates.

## BERKELEY

**Berkeley Patients Group**
*mybpg.com*
**Address**: 2366 San Pablo Ave.
**Adult Sales Status**: Available

The recipients of the fifth license issued by California, Berkeley Patients Group didn't waste one second by opening at the earliest possible time allowed on the first day of recreational sales. Those who fought through their New Year's Eve hangovers enjoyed a ribbon-cutting ceremony and an appearance from Mayor Jesse Arreguin.

## OAKLAND

**Purple Heart Patient Center**
*purpleheartpc.org*
**Address**: 415 Fourth St.
**Adult Sales Status**: Available

Another dispensary that got into the act ASAP, Purple Heart Patient Center in Jack London Square also opened at 6 a.m. on Jan. 1 for a celebration of free breakfast tacos and swag bags for the first 100 attendees who spent $100 or more.

**Harborside**
*shopharborside.com/oakland*
**Address**: 1840 Embarcadero
**Adult Sales Status**: Available

Of course, no one expected noted cannabis activist and entrepreneur Steve DeAngelo to miss out on the fun. The Oakland chapter of his Harborside dispensary followed suit with a 6 a.m. opening on Jan. 1 that included a live brass band and free flags and shirts for the first 100 people in line. Speaking to KTVU, DeAngelo called the occasion "historical" and noted that Jan. 1 marked an end to "110 years of propaganda and prohibition."

# What is a 'reasonable' workplace accommodation?

***By Chris Dolan***

*This week's question comes from Janet M. in South San Francisco, who asks:*

**Q:** "I work for a large contracting firm that does business with the state and other large businesses doing civil engineering and building projects. I am not management and am part of a union. I have developed a condition known as Chronic Obstructive Pulmonary Disease (COPD), which affects my breathing. Some of the jobs that we work on have a lot of dust, and others use chemical adhesives that make it difficult for me to breath. My job doesn't involve any of the work that is directly involved with these irritants, but I am occasionally required to go onto job sites where I am exposed. There are three other people who do my job, too, and I am the second-most senior. They could do some job-shifting that would allow me to pick up part of my co-worker's responsibilities, and they mine, so I would not be exposed to these triggers. My doctor recommended I ask for this change in my job. I asked my supervisor, who said no. When I asked her if I could then go home sick when I have a COPD attack, she said no. She is mad because I have had to take afternoons off when I am exposed to these conditions, as it is difficult for me to breath. She says that I have exceeded the number of absences allowed under the collective bargaining agreement (CBA). If I miss another day of work, she is going to move to have me terminated for 'job abandonment.' I said I was going to go to an attorney, and she said that I was bound under my union's CBA agreement to use the administrative process set forth in the CBA. My union representative is of no help and says they aren't going to file a grievance unless and until I am fired. This isn't fair. What rights do I have?"

**A:** Janet, some of these questions are like the law school exams I took 26 years ago. Your question involves a complex analysis under the American's with Disabilities Act (ADA) and its California equivalent, the California Fair Employment and Housing Act (FEHA). Since California's law is more expansive than the ADA, and provides greater worker protections, I will focus on FEHA in my analysis. While I have handled hundreds of similar cases, this is not a full legal evaluation; you should contact a trial lawyer with experience in handling these cases. Additionally, your question involves the California Family Rights Act, which allows people to take up to 12 weeks of leave for their or a close family member's serious health condition or child-bonding. There simply is not enough space in my column to address these issues this week.

First, your boss is wrong in claiming the CBA precludes you from seeking remedies outside that agreement. Your avenue for relief is not limited to the CBA grievance process. An arbitration agreement may affect that, but for the purposes of this analysis, I will assume there is no arbitration where you waived your rights to bring a civil action and a right to a jury trial.

State law discrimination claims based on protected classifications such as race, age, sex and disability are not barred by a CBA unless interpretation of the CBA is required. Here, you have not provided any facts that lead me to believe you are making claims that would be covered by the CBA; therefore, it's likely that the CBA does not prevent you from pursuing civil remedies with a private lawyer in court or through the FEHA, which can handle complaints of this type.

Your case appears to fall squarely within FEHA's disability protections. To qualify as a disabled person entitled to protection, you must show that you are limited in one or more major life functions and that you are otherwise qualified to preform the essential functions of your job with a reasonable accommodation. Your COPD should qualify you as disabled, as it interferes with your breathing and working. Given that you have been performing the essential functions of your job, it appears that you qualify as a person with a disability entitled to protection under FEHA. Reasonable accommodations can include time off work, restructuring of your job to eliminate or reassign non-essential job functions and other modifications. An employer is not required to create a new job or disregard a seniority system set out in a CBA.

Courtesy photo

An employer who has reason to know or suspect a disability, and every employee with a disability who seeks an accommodation, must engage in a good-faith interactive process to try and identify accommodations that might allow continued employment. However, an employer's obligation to accommodate a disability is not unlimited, and the employee is not entitled to insist on a specific accommodation and refuse to consider others. An employer can refuse an accommodation if it is "unreasonable." Some examples in which requested accommodations have been upheld as unreasonable include the taking of indefinite leave and demanding there be a reassignment to a different supervisor. A determination of reasonability considers the impact of the accommodation on the employer, including the size of the employer, their financial resources and the nature of the accommodation. The larger the employer, the more difficulty they have in advancing an unreasonableness defense.

If the interactive process breaks down, the law will look to see who is responsible for the breakdown. If it's the employer, then they may be held liable for damages. If it's you, you may be precluded from continued pursuit of your legal action.

Your employer is precluded from retaliating against you for requesting an accommodation.

Janet, I think your rights are being violated. Go immediately to human resources and make sure they know you have a disability, that you need an accommodation and that you believe that you are being discriminated against, harassed and retaliated against by your supervisor because of your disability. Perhaps giving them a copy of this article might help. I also strongly recommend that you contact a plaintiff's employment trial lawyer to help you through this process.

*Christopher B. Dolan is owner of the Dolan Law Firm. Email questions to help@dolanlawfirm.com.*

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# Homelessness Improvement

San Francisco has an ambitious goal of eradicating several categories of homelessness in an accelerated time-frame. Are we doing enough?

*By Peter Lawrence Kane*

A homeless encampment near 16th and Shotwell streets

Photo by Jessica Christian

**San Francisco is not the only city** grappling with the presence of tents on its streets and sidewalks. In Brussels, where approximately 2,600 individuals lack adequate shelter, camping tents are forbidden — but one canny do-gooder wants to help people make it through the Belgian capital's wet, chilly winter with foldable, reusable cardboard tents manufactured at a prison.

That's hardly an ideal solution in the long-term, of course, and no matter how cleverly it might be designed and packaged, cardboard makes for a less-than-dignified wall to keep out the elements. But it indicates the creative lengths people will go to to make life a bit easier for the unhoused in the face of municipal resistance.

Tents on sidewalks are illegal under California state law, and in 2016, San Francisco voters narrowly passed the punitive, redundant Proposition Q, which nominally offers tent-dwellers shelter in exchange for confiscating their personal property with 24 hours' notice. It's indicative of a contradictory approach by the city, which now spends $250 million per year — up almost 40 percent since 2011 — to house people even as various departments conduct humiliating, arbitrary sweeps. Throw in ferocious hostility among people who sleep in warm beds — the nauseating "Manpiles of SF" Facebook page caused a stir before its author took it down last July — and the net result is that an affluent city full of self-styled innovators grows more and more resigned to permanent encampments under freeway overpasses, their inhabitants despised.

However, San Francisco's Department of Homelessness and Supportive Housing, organized in 2016, has goals to change this sorry state of affairs, and they're more ambitious than distributing cardboard. After the 2017 Point-in-Time Count estimated there were some 7,500 people experiencing homelessness citywide — of which 2,100 were considered chronically homeless, i.e. "people who have been living on the streets or in shelter for a year or more and have disabilities or health conditions that make it difficult for them to gain and retain housing" — the department's October report reiterated a few key goals.

"Our vision is to make homelessness a rare, brief, and one-time event," it reads. "Our aim is a significant, sustained reduction in homelessness in San Francisco."

To do so, the department breaks up the homeless population into various demographic components, with specific targets for each. Among the notable ambitions are a commitment to making sure all families with children have shelter by December 2018 and permanent housing by December 2021, a 50-percent reduction in chronic homelessness by December 2022, and, perhaps the loftiest, eliminating large-scale street encampments by July 2019. There are other, more inward-facing goals as well, such as "Implement performance accountability across all programs and systems by December 2019."

Admittedly, it's not quite an equivalent of Vision Zero's sweeping objective of eliminating pedestrian fatalities altogether by the mid-2020s. At first blush, the report sounds slightly like a bureaucrat's calculated strategy to drastically under-promise and narrowly over-deliver, but in fairness, the sheer magnitude of the task would be daunting even with limitless funds at hand.

Jennifer Friedenbach, executive director of the Coalition on Homelessness, says the city has done good work on a few fronts so far, particularly in finding permanent housing for veterans, although funding commitments from Obama administration helped.

"The percentage of veterans who are experiencing homelessness has dropped down considerably," she tells *SF Weekly*. "In the 2013 Point-in-Time count, there were 260 homeless vets, and in the 2017 count, that was brought down to 137."

The refurbished Auburn Hotel on Minna Street in SoMa welcomed 58 veterans at the tail end of 2017, so that figure is likely to go down further in 2018's count. Private landlords have also stepped up with a greater willingness to rent to veterans with Section 8 vouchers, Friedenbach says.

Another area where the city has made strides is in the expansion of shelter beds — particularly in the Homeless Navigation Centers.

"They're setting up shelters where people can come and go as they please and there's not the same kind of institutional strict rules," Friedenbach says. "They're able to bring property and stay with their partners and have their pets with them."

When it comes to encampments, San Francisco's overall approach has become more sensitive. But not every department adheres to the homeless-outreach team's humane standards, which include giving three weeks' notice before dismantling a tent community. Notably, Philip Alston, the U.N.'s special rapporteur for extreme poverty and human rights, visited an encampment at San Bruno and Division streets at the southern edge of SoMa with his entourage in early December, and mere hours later, the Department of Public Works swept it not once but twice in advance of a photo-op the following morning with the mayor and several department heads, ostensibly to thwart embarrassing headlines. Without housing at the ready for the encampment's inhabitants, they tend to disperse — often into residential neighborhoods where homeowners report them to the city. That can lead to a cascading series of property confiscations and other confrontations with authority.

Contrasting the department's actions with a report released by the National Center for Law and Poverty, Friedenbach singles out "rogue sweeps that are done in a really brutal way" in lieu of engaging with residents to determine feasible solutions, temporary or otherwise.

"We're constantly getting calls: 'This area's getting swept, that area's getting swept,' " she says. "It's complaint-driven. Somebody with a modicum of power is calling whoever they're calling and then a sweep happens without any thought at all. It's really traumatizing for people."

In spite of the political upheaval Mayor Ed Lee's passing brought about, Friedenbach is confident that the city's Navigation Centers are here to stay. (Or, rather, the concept is here to stay even if the individual centers are temporary, as they're set up through agreements with developers on parcels that are slated for development.)

"From our perspective, any pre-development land that's just going to be sitting there for a few years — let's use it so homeless people have some safe and dignified space to be able to sleep," Friedenbach says. "We need a diverse system. For some folks, the more institutionalized shelters are very comforting for them. They like having security guards, that feels really safe, they like having all the structure. It can feel more relaxing. For other folks, that feels really oppressive, and it's not going to work — and the looser structure of a navigation center is better. And we just need more capacity in terms of beds."

There is also concern that, as the July 2019 deadline for getting rid of large-scale encampments looms, pressure could mount to simply sweep them away for the sake of the timetable. Friedenbach notes that the city struggles with the minority of unhoused people who are severely mentally ill, and for whom neither shelters nor navigation centers are viable options. Still, the department report lays out in great detail the investments the city is making to meet its goals, which includes a "Housing Ladder" that consists of temporary shelter, followed by rapid rehousing and rental subsidies, and permanent supportive housing until individuals are able to stay housed on their own.

It's important to remember that the United States is now in the middle of a period of economic expansion that is quite long by historical standards. Clearly, San Francisco's struggles with keeping everyone housed stem in large part from the mind-boggling prosperity the 2010s have visited upon the city. But if the next recession forces as many people out of their homes as the 2008-09 economic contraction did, we might face a tsunami of suffering and depleted city coffers simultaneously. For now, San Francisco recognizes the severity of its situation, and it's taking action.

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# Waste Not, Want Not

Although the city isn't likely to meet its goal of zero waste by 2020, San Francisco has dramatically reduced how much it sends to the landfill.

*By Ida Mojadad*

**A Recology truck is shown during a news conference across from San Francisco City Hall unveiling changes to The City's recycling program on Thursday, Oct. 5, 2017.**

(Mira Laing/Special to S.F. Examiner)

**San Francisco's trash-collection** company, Recology, estimates that on any given day, the city produces 5,000 tons of waste — the equivalent of about 3,250 new Toyota Priuses.

Behind the scenes, workers at Recology plants wade through items ranging from bloody Q-Tips to construction materials, preventing as many items as possible from sitting in its landfill outside Vacaville. Without diverting compostables, much more methane — a greenhouse gas 34 times stronger than carbon dioxide — would be released.

One of San Francisco's main efforts in reducing environmental impact has been its Zero Waste program, which the Board of Supervisors passed in 2003. The goal was ambitious: to send nothing to landfills by 2020, just 17 short years later. By 2009, everyone in San Francisco was required to separate garbage into recyclables, compostables, and landfill bins.

The city met its 2010 benchmark to divert 75 percent of waste from the landfill and continues to tout its 80 percent diversion rate — though critics say it's an inflated number with the unconventional method of counting construction debris.

Now, however, the Zero Waste goal is only two years away, and though city officials promote additional strategies like stickers for each bin, the city is no longer within range of meeting its target on time.

The past two years have shown missed reduction goals by a large margin. In 2015, the goal was to send no more than 320,520 tons of waste to the landfill — but according to Department of the Environment data *SF Weekly* obtained, the city tossed out 386,854 tons instead. The 2016 goal was lowered to 267,100 tons — but instead of tossing out less garbage, San Francisco threw away more: some 404,022 tons in all.

Last year's goal was 213,680 tons, but by July, the city already sent 236,894 tons to the landfill — meaning we were on track to throw away more than twice as many old mattresses and broken flower pot shards as we aimed for. Still, to put the overall figure in context, the city disposed of 729,717 tons of garbage as recently as 2000, reducing material that ultimately made it to the landfill by 45 percent since it set the 2020 goal.

"Zero waste is a continuous process that requires innovative policies and initiatives," says Peter Gallotta, spokesperson for the city's Department of the Environment. "We will continue analyzing performance data and adjusting our tactics as needed to ensure progress toward this goal."

The department's latest move is also one of its most significant. Since October, more items have been designated as recyclable and resized Recology bins have been introduced. Black landfill bins, which currently hold 32 gallons, have been slashed in half while the blue recycling bins have doubled to a 64-gallon capacity. (Green compostable bins will still hold 32 gallons.)

Neighborhood by neighborhood, the Department of the Environment is introducing the bins to residents and businesses, starting with the Sunset. On the 12 routes that have exchanged bins, Recology spokesperson Robert Reed says landfill is down 12 percent, recycling is up 8 percent, and composting is up 4 percent.

The two-year rollout presents an opportunity to re-educate residents on an often confusing and potentially anxiety-causing sorting process — which results in food scraps, paper, and cardboard being the most common items wrongly sent to the landfill. Even veteran recyclers tend to default to the black bin when they're uncertain about something.

"I know the system inside and out, but at home we still grapple," says Donnie Oliveira, outreach program manager at the Department of the Environment. "The best we can do is make sure people are informed."

Oliveira says residents often seem excited by now being able to recycle plastic bags, liquid cartons, paper cups, and ice cream containers. Recology's $11.6 million upgrade to its Pier 96 recycling plant made these new additions possible.

Beyond door-to-door outreach, the department also visits schoolchildren, community events, apartment buildings, and businesses. Auditing bins of residential and commercial users coupled with community surveys can change behavior over time, Gallotta says.

Stickers and printable graphics are also available on the environmental department's website but officials find many items in the landfill to be compostable and recyclable.

"If everyone used the blue bins and the green bins correctly, we could recycle and compost more than 90 percent of the material that people are generating," Reed says. "The tools are there."

Reed emphasizes the impact of the economy on waste produced — a booming tech sector that brings in new residents, events that bring visitors, and holiday shoppers all mean fuller bins. Plus, there's been a 30 percent increase in issued construction and demolition debris since 2010 that Gallotta says is a large part of the increased tonnage.

But consumers aren't fated to produce such enormous amounts of waste.

"One of the very best things we can do is highlight simple steps to reduce the amount of trash we make to not make so much garbage to begin with," Reed says. " 'Reduce, Reuse, Recycle' really stands the test of time."

Some steps include carrying a reusable water bottle, coffee cup, and metal spork, as well as avoiding single-use plastics and buying loose fruits and vegetables. Reed personally uses an aluminum jar for toothpaste, since the tubes are tough to recycle.

Officials are well aware that 2020 is just two years away, but are not despairing over the relatively high amount of landfill left to eliminate.

"We're going to keep our eye on the prize — we're going to achieve zero waste," Reed says. "I cannot tell you exactly when, [but] we are going to do everything we can to help our city get there as fast as possible."

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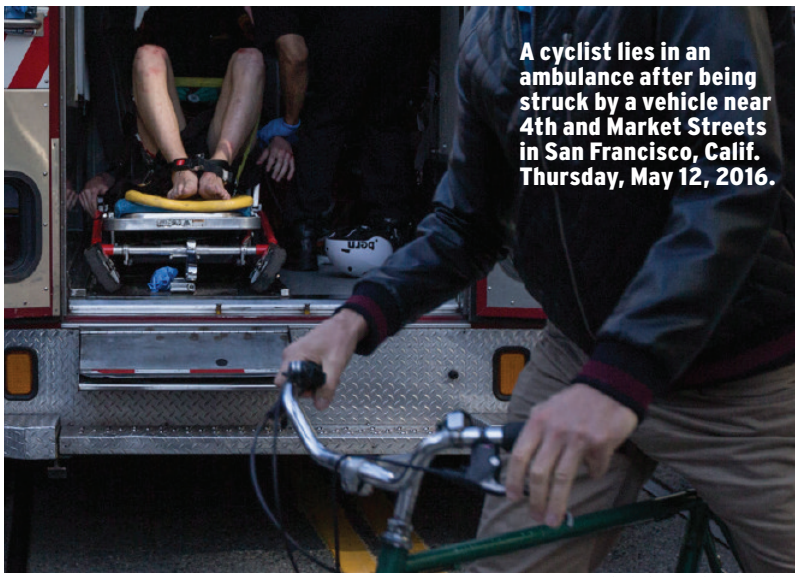
# Behind the Numbers

## Data drives Vision Zero – but an obsession with statistics can leave the people it affects behind.



A cyclist lies in an ambulance after being struck by a vehicle near 4th and Market Streets in San Francisco, Calif. Thursday, May 12, 2016.

Photo by Jessica Christian

*By Nuala Sawyer*

**In 2016, 36 pedestrians, cyclists, and drivers were killed on San Francisco's streets. In 2017, that number dropped by a third, to — by *SF Weekly*'s count — 24. After three years with little change, it's a hopeful sign, and perhaps a result of the pressure, money, and efforts made in the name of Vision Zero — the city's plan to end traffic fatalities by 2020. All those new bike lanes and bulbouts must be working, and hey, New York City had 229 fatalities in 2016, which was a record low, so in comparison we're not doing that bad. Right?**

Perhaps. But the singular focus on numbers — "24 is less than 36!" — can cripple discussion on a critical health emergency. On Vision Zero's website, there are action plans, statistics, mission statements, and key phrases like "safer streets," "high-injury corridors," and "traffic calming."

What's missing are any profiles of people who actually use San Francisco streets, or mention of those who've lost their lives doing so. In a city that loves its data, we seem to have lost sight of who all this work is actually for. As a result, the most comprehensive list of people who've died on San Francisco's streets is not managed by the city's government, but by one guy who happens to be employed by Twitter.

Since 2014, Patrick Traughber has painstakingly tracked the names and ages of traffic victims, where they were killed, and how. He used to work for former Mayor Gavin Newsom's office, tracking the city's homicide rates. "We would track in really fine detail all the information we had," he tells *SF Weekly*. "The more we knew, the more patterns we could detect. If you just got a homicide report, you'd just see that someone was killed. But if you found out they were shot by a stranger, or maybe by a gang, you might realize that half of that year's homicides were gang-related."

That data analysis helped the Mayor's Office direct its resources effectively, and it worked. "The homicide started with around 100, and had dropped down to 48 when we left," Traughber says. "We just better understood what was going on."

Traughber began biking in the city in 2013, and quickly realized what a dangerous endeavor a simple morning commute could be. When 24-year-old Amelie Le Moullac was killed on her bicycle by the driver of a big rig in August of that year, it hit him hard. They were around the same age, and Le Moullac "felt like she could have been one of my friends," he says.

Curious, he dug up the data of traffic fatalities in San Francisco — this was pre-Vision Zero — and was stunned to find that they were nearly at the city's homicide rate.

"We have so much attention focused on the homicide rate; we have a police department, Gang Task Force, billions of dollars worth of budget dedicated toward public safety — but there are people on the streets dying, and there's very little attention for that," he says.

That day, he published a *Medium* post listing every cyclist fatality he could find that took place in San Francisco. It dates back to 1996, it's updated regularly, and it's still the only website where this information is publicly available. It has names, ages, photos, and links to news stories written about the victims. It's the human face of what Vision Zero is striving for — and the dark side of its failure.

The *Medium* post isn't the only thing Traughber's done: He has a spreadsheet, too. Every time someone is killed on our streets, he adds their name to it — with their age, gender, mode of transportation, and years lost. That last detail is what Vision Zero has carefully skirted around: the catastrophic societal effect of someone's death.

When you strip it bare, it's a pretty basic calculation. Take the age and gender of the victims, and combine them with death probability and life expectancy. Thor Thomas, age 56, who was killed at Market Street and Octavia Boulevard on May 1, 2017, lost 25 potential years of his life. Gashaw Clark, 25, was killed on his bicycle on Third Street in Mission Bay, and, statistically speaking, had 52 years left to live. All told, more than 500 years of life were lost in traffic collisions on San Francisco's streets in 2017.

"We're randomly plucking people out of the world, they're dying, and that's really harmful to us," Traughber says. "It leaves behind a family, friends, a whole social network that's affected. How can I highlight the magnitude of losing someone like Clark? By looking at numbers of life years lost. It's another way telling us how much we should invest in fixing this. It's very dark, but you can value a life year and then you can project that out."

Julie Mitchell is painfully aware of the magnitude of years lost. Her son, Dylan, was killed on his bicycle in the Mission District on May 23, 2013, when he was hit by a Recology truck.

"I have seen firsthand the toll that a loss of someone so young takes on a community," she tells *SF Weekly*. "His death affected so many people young and old. The local schools all had a moment of silence in his memory when they heard. There were wrestling tournaments and swim meets done in his honor. Our community still mourns his death and so many friends still miss him dearly. The death of a loved one never goes away. It's with us for the rest of our lives."

And Dylan was so young. With only a week under his belt living in San Francisco, he had dreams, and his mom — like so many moms — had some for him, too.

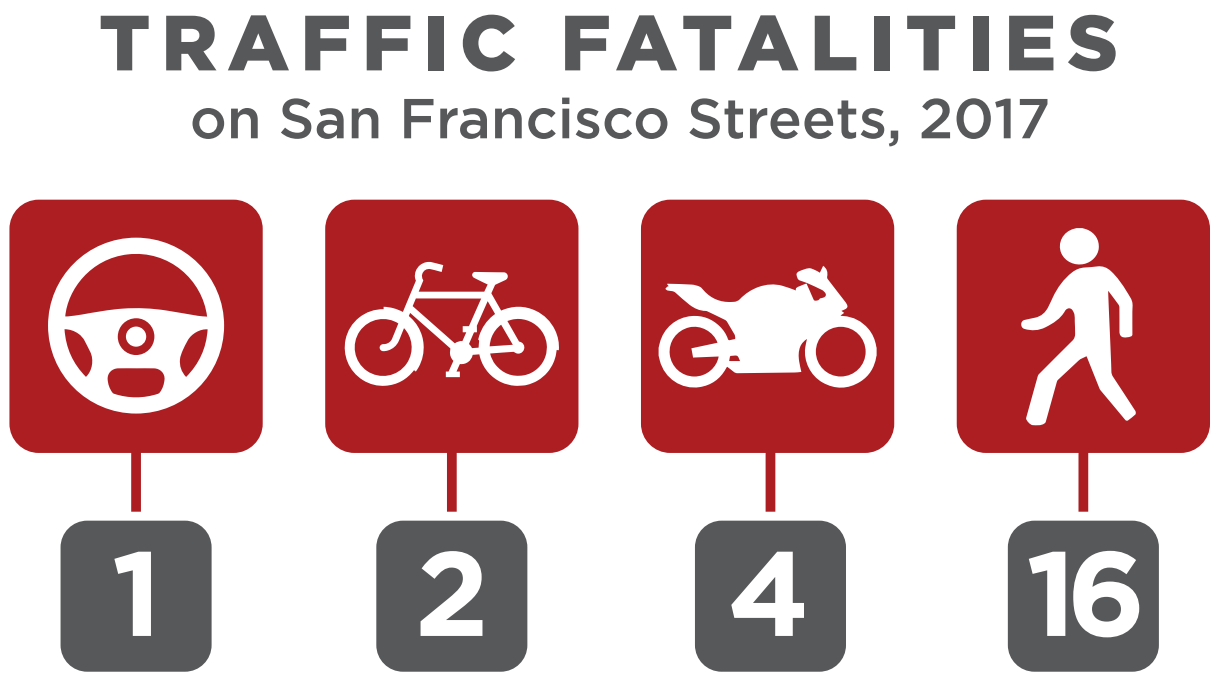
"My hopes for Dylan was that he would find someone sweet that loved him as much as he loved her," says Mitchell. "I just wanted happiness for him and for him to feel that he was successful and could support himself. I also think he would have made an amazing dad. Thinking about all that is lost, all our and his hopes and dreams for his future is heart wrenching, especially when I now see his friends getting married and having children of their own. He would have been 26 if he were still here."

The city is currently compiling its 2017 Vision Zero data, which will be released to the media and the public in the coming weeks. It's important to closely track what changes are being made, in order to justify the budget and energy spent on future efforts. And with the number having dropped so sharply from 2016 to 2017, there's sure to be a lot of politicians and government workers patting themselves on the back for getting a step closer to Vision Zero.

But at the end of the day, 24 people died driving, walking, and cycling in San Francisco last year. More than 500 years of life were lost. It's an improvement, but should not be celebrated. No matter how low that number gets, it's never going to be acceptable until it's zero.

*Nuala Sawyer is* SF Weekly's *news editor*.

nsawyer@sfweekly.com | @TheBestNuala



# MUST-SEE EVENTS



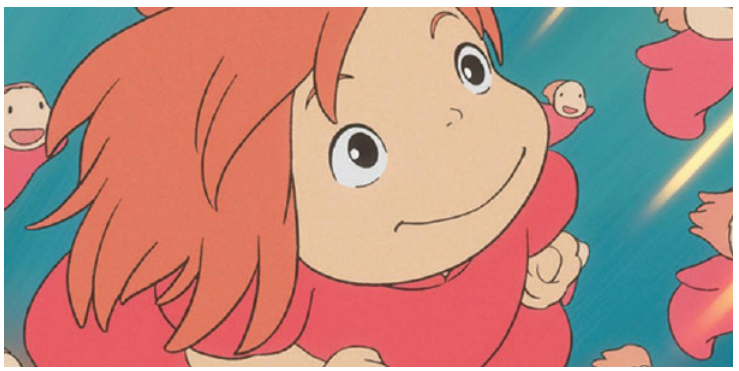
## THURSDAY 1/4

### DAVID MAISEL AND TAHA HEYDARI AT HAINES GALLERY

***Jan. 4, 5:30-7:30 p.m., Haines Gallery, 49 Geary St. Suite 540 Free; hainesgallery.com***

First Thursdays at the 49 Geary galleries are always a good time, and this week's coincides with a dual solo show opening at Haines Gallery. San Francisco photographer David Maisel shows a new body of work called "Proving Ground," which investigates the surreal landscape and architecture of the Dugway Proving Ground, a classified military site deep in the desert. In an adjoining space, Iranian painter Taha Heydari's exhibition "Running Rabbits" features new media and digital art pieces that, when seen up close, are made up of a stunning number of fragmented images. Although different in both medium and subject, the two shows go remarkably well together, playing off geometric shapes and empty space to challenge the viewer's interpretations of what's there —

## SUNDAY 1/7



### SCIENCE ON THE SCREEN: PONYO

***Jan. 6, 6-9 p.m., Jewish Community Center, 3200 California St. $18; jccsf.org***

What makes science better? Cartoons! The Jewish Community Center of San Francisco brings the two together on Saturday, with a cutting-edge science presentation by Juli Berwald, Ph.D., an ocean scientist, and a screening of the Hayao Miyazaki classic *Ponyo*. Berwald, who recently published a book on jellyfish titled *Spineless*, speaks on the real marine biology used in *Ponyo*, bringing a fresh perspective to the animation. Swing by the JCCSF at 5 p.m. for interactive science activities before the talk, hosted by the California Academy of Sciences and the Monterey Bay Aquarium.

## FRIDAY 1/5

### SUNDANCE SHORTS

***Jan. 5, 9 p.m. and Jan. 6, 7 p.m. and 9 p.m., Roxie Theater, 3117 16th St. $12; roxie.com***

Each year, Sundance selects 60 to 80 short films to review. In 2017, seven of the best were curated for a 95-minute collection, which comes to the Roxie Theater this weekend. The wide-ranging series includes a piece taking a satirical look at the dumber sides of technology, a poignant story about a woman awaiting an abortion in Texas, and a glimpse into a day in the life of a bathroom attendant at a Los Angeles nightclub.

## SATURDAY 1/6

### HOT CHOCOLATE 15K/5K RUN

***Jan. 7, 7:20 a.m., Golden Gate Park Music Concourse. $56; hotchocolate15k.com***

What's better than a refreshing, fun run in the cold? Hot chocolate at the end of it. Enjoy a 15K or a 5K run through the lush green park and down along Ocean Beach Sunday morning with dozens of your friends — and then stuff your face with fondue, chocolates, and marshmallows at the afterparty. Sweet stations along the course, with chocolate chips, M&Ms, and other treats, will keep your sugar rush going from start to finish.

# CALENDAR LISTINGS

Calendar listings are offered as a free service to *SF Weekly* readers and are subject to space restrictions. To change an existing or have a listing added, e-mail (Calendar@sfweekly.com), fax (777-1839), or mail (835 Market St., Suite 550, S.F., CA 94103). Deadline is noon Tuesday for the following week's issue. Listings rotate regularly, as space allows. Our complete listings of local events – searchable by keyword, date, and genre – are available online.

## ART - GALLERIES

### THURSDAY, JAN. 4

**Center for the Arts, Religion, and Education (CARE).** The Erosion of Memory: Works by Anne Tait: Tait's work is influenced by vernacular 19th-century memorials and the influence of industrialized printmaking on images of memory and domesticity. Prints, paintings, glass etchings, and embroidery pieces combine cemetery grave imagery with monograms. Tuesdays, Thursdays, Fridays, 10 a.m.-3 p.m. Free. 510-849-8935. www.care-gtu.org. 1798 Scenic, Berkeley, 510-849-8935, care-gtu.org.

**Dolby Chadwick Gallery.** Mayme Kratz: Distances: Mayme Kratz's mixed media works feature elements of the natural world--such as seed pods, pinecones, grass, shells, and rattlesnake ribs--which she encases in layers of polymer resin to create lyrical microcosms of the landscapes from which she draws. Saturdays, 11 a.m.-5 p.m.; Tuesdays-Fridays, 10 a.m.-6 p.m. Continues through Jan. 27. Free. 210 Post, San Francisco, 415-956-3560, dolbychadwickgallery.com.

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**Jenkins Johnson Gallery.** Homeostasis: Homeostasis includes new bodies of work by Galveston, Texas-based artist, Leonardo Benzant, and New Haven, Connecticut-based artist, Vaughn Spann. Both present work that reflects a keen interest in balance and the natural interconnectivity of the seen and unseen world. Saturdays, 10 a.m.-5 p.m.; Tuesdays-Fridays, 10 a.m.-6 p.m. Continues through Jan. 6. Free. 464 Sutter, San Francisco, 415-677-0770, jenkinsjohnsongallery.com.

**Johansson Projects.** Michelle Blade: Partnerlook: An exhibition of new paintings and ceramic sculptures by artist Michelle Blade. "Partnerlook" is a term that stems from the German colloquial for wearing matching clothes, and is an underlying theme throughout this intimate body of work. The pieces look toward one another, they echo visual similarities, and they mimic investigations of the natural world and the role the human figure takes within it. Thursdays-Saturdays, 1-5 p.m. Continues through Jan. 6. 2300 Telegraph, Oakland, 510-444-9140, johanssonprojects.com.

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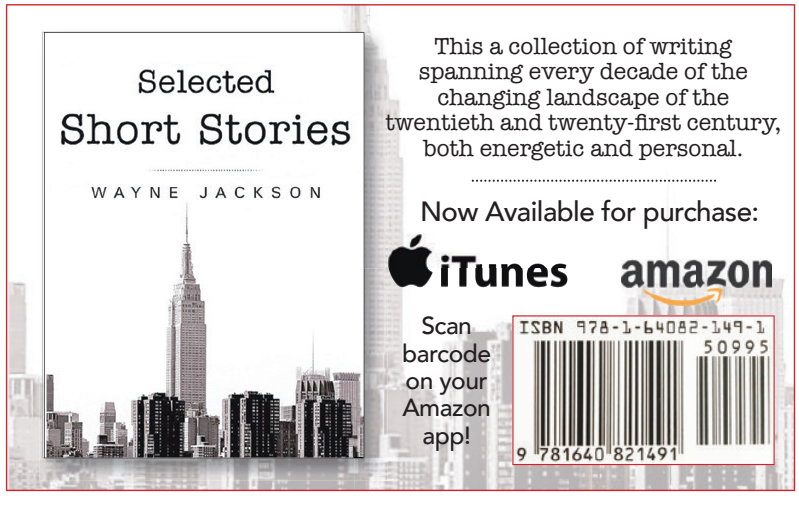
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**The Reclaimed Room at Building REsources.** For the LOVE of ART: This is a group show featuring many expressions of art made from recycled materials. Nine artists chosen by and including curator, Angel Gurgovits. Through Jan. 5, 9:30 a.m.-4:30 p.m. Free. 701 Amador, San Francisco, 415-285-7814, reclaimedroom.com.

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**SF Camerawork.** Landmark: Landmark: Yosemite Through the Lens of Contemporary Landscape Photography. This traveling exhibition, curated and organized by Cara Goger of the Mariposa County Arts Council, features the work of Binh Danh, Mark Klett & Byron Wolfe, Ted Orland, Millee Tibbs and Jerry Uelsmann. Saturdays, 12-5 p.m.; Tuesdays-Fridays, 12-6 p.m. Continues through Jan. 27. Free. 1011 Market St. 2nd Floor, San Francisco, 415-487-1011, sfcamerawork.org.

### FRIDAY, JAN. 5

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## MONDAY, JAN. 8

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## WEDNESDAY, JAN. 10

**Dolby Chadwick Gallery.** Mayme Kratz: Distances: Mayme Kratz's mixed media works feature elements of the natural world--such as seed pods, pinecones, grass, shells, and rattlesnake ribs--which she encases in layers of polymer resin to create lyrical microcosms of the landscapes from which she draws. Saturdays, 11 a.m.-5 p.m.; Tuesdays-Fridays, 10 a.m.-6 p.m. Continues through Jan. 27. Free. 210 Post, San Francisco, 415-956-3560, dolbychadwickgallery.com.

**Fort Mason Center for Arts & Culture.** Isaac Julien: Playtime: An exhibition of three recent video installations by award-winning British artist Isaac Julien. Each film installation explores the wide-ranging effects of how information, labor, and capital circulate in global, networked societies. Mondays-Fridays, 9 a.m.-5 p.m. Continues through Feb. 11. Free. Fort Mason Center for Arts & Culture, San Francisco, 415-345-7500, fortmason.org.

**Hosfelt Gallery.** Rina Banerjee: Human Likeness: Rina Banerjee fills the gallery with fantastical sculptures & paintings in an exhibition describing the human experience in an era of migration. Tuesdays, Wednesdays, Fridays, Saturdays, 10 a.m.-5:30 p.m. Continues through Dec. 31. Free. hosfeltgallery.com/index.php?p=exhibitions&id=315. Andrew Schoultz: Illuminated Opposition: Andrew Schoultz brings his signature street-savvy style to a new body of work that questions the meaning and function of public space and the nature of political discourse. With an emphasis on the formal vocabulary of abstraction, Schoultz exposes the ways in which meaning is manipulated and perception skewed as the locus for civic debate has shifted from the town plaza to the isolated, anonymous realm of cyberspace. Tuesdays, Wednesdays, Fridays, Saturdays, 10 a.m.-5:30 p.m.; Thursdays, 11 a.m.-7 p.m. Continues through Jan. 20. Free. 260 Utah, San Francisco, 415-495-5454, hosfeltgallery.com.

**Jules Maeght Gallery.** Derrière Le Miroir: A selection of prints and original works by notable Modernist artists that help tell the story of the Maeght family's close interactions with artists; both in the gallery and in the printshop. Works by Pol Bury, Alexander Calder, Alberto Giacometti, Ellsworth Kelly, Joan Miro and Saul Steinberg will be presented. Mondays-Fridays, 11 a.m.-5 p.m. Continues through Jan. 15. Free. 149 Gough, San Francisco, www.julesmaeghtgallery.com.

**McEvoy Foundation For The Arts.** la mère la mer: Highlighting the breadth of the McEvoy Family Collection, la mère la mer [the mother the sea] features works from the collection of Nion McEvoy and the collection of his mother, Nan Tucker McEvoy (1919–2015). The exhibition pays tribute to Nan McEvoy's devoted, life-long interest in and support of California artists including Wayne Thiebaud, Richard Diebenkorn, Ed Ruscha, and David Hockney, while showcasing Nion McEvoy's interest in works by artists such as Anne Collier, Carsten Höller, Roe Ethridge, and Ragnar Kjartansson. Saturdays, 11 a.m.-5 p.m.; Tuesdays-Fridays, 10 a.m.-6 p.m. Continues through Jan. 13. Free. 1150 25th St, San Francisco.

**Minnesota Street Project.** lambergani lambirgini lamborghini lambourgini: Petra Cortright's core practice is the creation and distribution of digital files, whether they be videos, GIFs, or JPEGs, using consumer or corporate software and platforms. She has become renowned for making self-portrait videos that use her computer's webcam and default effects tools, which she then uploads to YouTube. Cortright's paintings on aluminum, linen, paper, or acrylic are created in Photoshop using painting software and appropriated images, icons, and marks. The digital files are endlessly modifiable, but at a "decisive moment" they are translated into two-dimensional objects. Starting Jan. 10. Wednesdays-Saturdays, 12-5 p.m.; Sat., Jan. 13, 5-8 p.m. Continues through March 24. Free. evergoldprojects.com/exhibition/petra-cortright-lambergani-lambirgini-lamborghini-lambourgini-january-10-march-24/. Relocation Tarot: At Ever Gold [Projects.]The earliest tarot cards that survive today were used as playing cards by Italian nobles in the late 14th century. It wasn't until the 19th century, when French occultists connected tarot imagery back to ancient Egypt, that the cards became used for divination. The Rider Waite Smith deck (1909) was the first deck to be mass-produced in English and remains the most popular today. It was intended for fortune telling rather than gameplay and is the deck on which Wang and Marple base their cards. The exhibition will feature drawings and paintings from each artist's seventy-eight card deck. Starting Jan. 10. Wednesdays-Saturdays, 12-5 p.m.; Sat., Jan. 13, 5-8 p.m. Continues through Jan. 27. Free. evergoldprojects.com/exhibition/relocation-tarot-christine-wang-mieke-marple-january-10-27/. 1275 Minnesota St, San Francisco, 415-243-0825, minnesotastreetproject.com.

**Modernism.** Mel RAMOS: Sirens & Heroes: A broad selection of new paintings by Mel Ramos as well as chrome sculptures constituting a mini-retrospective in which Ramos highlights his career with the mastery gained from decades of practice. Tuesdays-Saturdays, 10 a.m.-5:30 p.m. Continues through Jan. 13. Free. 724 Ellis, San Francisco, 415-541-0461, modernisminc.com.

**Right Window Gallery.** Jim Haynes: Scar: An exhibition of corroded photographs from Jim Haynes, who has investigated the technique of augmenting silver gelatin prints with rust, copper, and various acidic patinas. Daily, noon-midnight. Free. 992 Valencia, San Francisco.

**San Francisco Arts Commission Gallery.** An idea of a boundary: An idea of a boundary is a group exhibition curated by SFAC Galleries Associate Curator Jackie Im. The show explores the way people negotiate and claim space through the works of ten local and international artists. Tuesdays-Saturdays, 11 a.m.-6 p.m. Continues through Jan. 20. Free. www.sfartscommission.org/experience-art/exhibitions/idea-boundary. 401 Van Ness, San Francisco, 415-554-6080, www.sfartscommission.org/gallery/.

**SF Camerawork.** Landmark: Landmark: Yosemite Through the Lens of Contemporary Landscape Photography. This traveling exhibition, curated and organized by Cara Goger of the Mariposa County Arts Council, features the work of Binh Danh, Mark Klett & Byron Wolfe, Ted Orland, Millee Tibbs and Jerry Uelsmann. Saturdays, 12-5 p.m.; Tuesdays-Fridays, 12-6 p.m. Continues through Jan. 27. Free. 1011 Market St. 2nd Floor, San Francisco, 415-487-1011, sfcamerawork.org.

# COMEDY

## THURSDAY, JAN. 4

**Comedy Oakland:** Weekly comedy featuring up-and-coming comedians alongside industry pros. Fridays, Saturdays, 9:30 p.m.; Thursdays-Saturdays, 7:30 p.m., $13-$15, ComedyOakland.com. Spice Monkey, 1628 Webster, Oakland, 510-268-0170, spicemonkeycafe.com.


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**Dan Soder:** Thu., Jan. 4, 8 p.m.; Fri., Jan. 5, 8 & 10:15 p.m.; Sat., Jan. 6, 7:30 & 9:45 p.m., $20-$25. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

**Dueling Pianos at Johnny Foley's:** Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

**First & Third Comedy Lounge:** Do you like to laugh? Come out and listen to jokes that will have you laughing tears! Every 1st & 3rd Thursday, see comedy from some of the best comics the Bay Area has to offer. Third Thursday of every month, 7-10 p.m.; First Thursday of every month, 7-10 p.m. Continues through Feb. 28, $7-$15. Black Repertory Theatre, 3201 Adeline, Berkeley, 510-652-2120, blackrepertorygroup.com.

**The Mission Position:** Weekly stand-up comedy showcase hosted by Matt Lieb, Kate Willett, Jessica Sele, Richard Toomer, and Torio Van Grol. Thursdays, 8 p.m., $10, missionpositionlive.com. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

**Nightlife on Mars:** Free weekly comedy night with Nightlife on Mars (hosted by Ryan Cronin) plus guests. Thursdays, 8:30 p.m., free, nightlifeonmars.com. Murphy's Pub, 217 Kearny St., San Francisco, 415-693-9588.

**Rock n Roll Comedy Jam:** Featuring music by Medicine Bug and comedy by Affirmative Action Heroes, plus guests. Thursdays, 8 p.m., $5-$20, facebook.com/medicinebug. Milk Bar, 1840 Haight, San Francisco, 415-387-6455, milksf.com.

**Storking Comedy: Stand-Up at a Music Venue:** Storking Comedy showcases the funniest up and coming Bay Area comedians. The show also features hilarious interviews with each performer. Live music often follows the comedy show at 9:30 pm. All comedy audience members receive a discounted cover charge to see the bands. Thursdays, 7:30-9 p.m., Free, sadcomedyrsvp@gmail.com, www.storkclubcomedy.eventbrite.com. Stork Club, 2330 Telegraph, Oakland, 510-444-6174, storkcluboakland.com.

**Where the Funny Things Are:** Comedy open mic hosted by Christian Reyes. Thursdays, 7 p.m. The Basement, 222 Hyde, San Francisco, 415-742-7222, thebasementsf.com.

## FRIDAY, JAN. 5

**Best of San Francisco Stand-Up Comedy:** 18+ local comedy showcase. Fridays, 8 p.m., $15, bestofsfstandup.com. The Variety Preview Room (The Hobart Building), 582 Market, San Francisco, 415-781-3893, varietync.org/screening-room.

**Bill Bellamy:** Fri., Jan. 5, 8 & 10:15 p.m.; Sat., Jan. 6, 7:30 & 9:45 p.m., $27.50-$37.50. Cobb's Comedy Club, 915 Columbus, San Francisco, 415-928-4320, cobbscomedy.com.

**Cheaper Than Therapy:** Jon Allen, Eloisa Bravo, and Scott Simpson offer comedians (and audiences) a chance to unburden their minds at this regular night of stand-up. Fridays, Saturdays, 10 p.m., $10, cttcomedy.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

**Comedy Night at Il Pirata:** Tony Sparks has presided over this long-running local showcase since 2005. First Friday of every month, 9 p.m. Il Pirata, 2007 16th St., San Francisco, 415-626-2626, ilpiratasf.com.

**Comedy Noir:** Hosted by Valerie Branch. Fridays, 8 p.m. Balancoire, 2565 Mission, San Francisco, 415-920-0577, balancoiresf.com.

**Comedy Oakland:** Weekly comedy featuring up-and-coming comedians alongside industry pros. Fridays, Saturdays, 9:30 p.m.; Thursdays-Saturdays, 7:30 p.m., $13-$15, ComedyOakland.com. Spice Monkey, 1628 Webster, Oakland, 510-268-0170, spicemonkeycafe.com.

**Dan Soder:** Thu., Jan. 4, 8 p.m.; Fri., Jan. 5, 8 & 10:15 p.m.; Sat., Jan. 6, 7:30 & 9:45 p.m., $20-$25. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

**Dueling Pianos at Johnny Foley's:** Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

**Pamtastic's Comedy Clubhouse:** Weekly comedy podcast with host Pam Benjamin and a live audience. Fridays, 8 p.m., free, facebook.com/PamtasticsComedyClubhouse. Mutiny Radio, 2781 21st St., San Francisco, mutinyradio.fm.

**Secret Improv Society:** Underground improvisational theater. Fridays, Saturdays, 10 p.m., $17-$20, improvsociety.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

**Talkies:** A comedy/multimedia monthly event produced by George Chen, Anna Seregina, Jesse Elias, Clare O'Kane, and Land Smith-Abbinante. First Friday of every month, 8 p.m., $10, talkies-show.tumblr.com. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

**Your Fucked Up Relationship:** Endgames Improv makes fun of your romantic foibles for free at this long-running weekly comedy catharsis. Fridays, 10:30 p.m., free with RSVP, endgames-improv.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

## *SATURDAY, JAN. 6*

**Bill Bellamy:** Fri., Jan. 5, 8 & 10:15 p.m.; Sat., Jan. 6, 7:30 & 9:45 p.m., $27.50-$37.50. Cobb's Comedy Club, 915 Columbus, San Francisco, 415-928-4320, cobbscomedy.com.

**Cheaper Than Therapy:** Jon Allen, Eloisa Bravo, and Scott Simpson offer comedians (and audiences) a chance to unburden their minds at this regular night of stand-up. Fridays, Saturdays, 10 p.m., $10, cttcomedy.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

**Comedy Oakland:** Weekly comedy featuring up-and-coming comedians alongside industry pros. Fridays, Saturdays, 9:30 p.m.; Thursdays-Saturdays, 7:30 p.m., $13-$15, ComedyOakland.com. Spice Monkey, 1628 Webster, Oakland, 510-268-0170, spicemonkeycafe.com.

**Cynic Cave:** Hosted by George Chen and Kevin O'Shea. Saturdays, 8 p.m., cyniccave.com. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

**Dan Soder:** Thu., Jan. 4, 8 p.m.; Fri., Jan. 5, 8 & 10:15 p.m.; Sat., Jan. 6, 7:30 & 9:45 p.m., $20-$25. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

**Dash:** Late-night improv comedy romps by the Un-Scripted Theater Company. Saturdays, 10 p.m., $10. Un-Scripted Theater, 533 Sutter, San Francisco, un-scripted.com.

**Dueling Pianos at Johnny Foley's:** Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

**Night Moves:** Midnight comedy madness with hosts Josef Anolin and Joey Devine. Saturdays, 11:59 p.m., $5. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

**The Roughhouse:** Sketch comedy made the San Jose way. First Saturday of every month, 10:30 p.m., $17.50-$35, roughhousecomedy.com. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

**Secret Improv Society:** Underground improvisational theater. Fridays, Saturdays, 10 p.m., $17-$20, improvsociety.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

**The Setup:** A stand-up comedy show in the heart of San Francisco that features comedians from around the country as well as local rising stars. Saturdays, 8-9:30 p.m., $5. The Basement, 222 Hyde, San Francisco, 415-742-7222, thebasementsf.com.

**SF Tonight!:** Suffering from bad news burnout? Let Endgames Improv turn headlines into punchlines at this interactive and spontaneous comedy show. Saturdays, 10:30 p.m., $5, endgamesimprov.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

## SUNDAY, JAN. 7

**Big Fat Year End Kiss Of Comedy Show XXV:** with Will Durst Sun., Jan. 7, 7 p.m., $20. Cobb's Comedy Club, 915 Columbus, San Francisco, 415-928-4320, cobbscomedy.com.

**Gin & Comics:** You don't have to love gin, but you should love good times. Gin & Comics features queer comedians from all over the California. Gin & Comics takes over the STUD every first Sunday. Hosted by Jos Harvey and Kimberly Rose Wendt. First Sunday of every month, 6:30-9 p.m., Free. The Stud, 399 Ninth St., San Francisco, 415-863-6623, studsf.com.

**SF Comedy Showcase:** Weekly roundup of local laughmakers. Sundays, 8 p.m., $12.50. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

## MONDAY, JAN. 8

**Hysteria: Comedy Open Mic for Women & Queers:** Hosted by Irene Tu and Jessica Sele, with all genders welcome (but misogyny most definitely not). Mondays, 6 p.m. Oasis, 298 11th St., San Francisco, 415-985-4442, sfoasis.com.

**Melt the Mic:** Free comedy night produced by Griffin Daley. Mondays, 8 p.m., free, griffindaley.com. Melt!, 700 Columbus, San Francisco, 415-392-9290, melt-cafe.com.

**Monday Happy Hour Comedy:** Cara Tramontano hosts this free monthly stand-up showcase. Second Monday of every month, 7 p.m., free/donation, mondayhappyhourcomedy.com. The Royale, 800 Post, San Francisco, 415-441-4099, theroyalesf.com.

**The Something Something Shindig:** Second Monday of every month, 8 p.m., free. Milk Bar, 1840 Haight, San Francisco, 415-387-6455, milksf.com.

## TUESDAY, JAN. 9

**Harvey's Funny Tuesdays:** Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey's, 500 Castro, San Francisco, 415-431-4278, harveyssf.com.

**Kevin Camia:** Tue., Jan. 9, 8 p.m.; Wed., Jan. 10, 8 p.m., $18.50. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

**The Layover Comedy Night:** Tuesdays, 8 p.m., free. The Layover, 1517 Franklin, Oakland, 510-834-1517, oaklandlayover.com.

**Milkin' It!:** Local and national comics hosted by Jules Posner. Second and Third Tuesday of every month, 8 p.m., free. Milk Bar, 1840 Haight, San Francisco, 415-387-6455, milksf.com.

**Moe Greene:** Comedy open mic hosted by Michael Brandon. Tuesdays, 7:30 p.m. The Basement, 222 Hyde, San Francisco, 415-742-7222, thebasementsf.com.

**OMFG:** Weekly comedy open mic. Tuesdays, 7 p.m., free. OMG, 43 Sixth St., San Francisco, 415-896-6374, clubomgsf.com.

**Troubled:** With Rajeev Dhar and friends. Tuesdays, 6:30-9 p.m., free, troubledcomedy.tumblr.com. Amnesia, 853 Valencia, San Francisco, 415-970-0012, amnesiathebar.com.

**Tuesday Night Comedy Funnies:** Tuesdays, 8 p.m., $17-$27. 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 415-383-9600, 142throckmortontheatre.com.

## WEDNESDAY, JAN. 10

**Comedy @ The Comet Club:** Your free weekly chance to laugh in the Marina (instead of at it). Wednesdays, 8:30 p.m., free, facebook.com/sufficientcomedy. Comet Club, 3111 Fillmore, San Francisco, 415-567-5589.

**Comedy Machine:** A one-night, three-round comedy tournament featuring eight comedians all competing to be chosen as the champion. Unlike any other comedy show in the Bay Area, we give the power to the audience to choose who they want to see continue. Comedians literally live and die by the fans. Hosted weekly by comedian Will Cole. Wednesdays, 8:30-10 p.m., $7 adv., $10, www.facebook.com/sfcomedymachine. The Purple Onion at Kell's, 530 Jackson St., San Francisco.

**Comedy Oasis:** Hosted by Juan Medina. Second Wednesday of every month, 7 p.m., $5. Oasis, 298 11th St., San Francisco, 415-985-4442, sfoasis.com.

**Dueling Pianos at Johnny Foley's:** Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

**Inside Baseball:** Not sure what kind of comedy to see? Inside Baseball features all the kinds. A different lineup each week for 5 bucks at Stage Werx Theatre in SF. Wednesdays, 10-11:30 p.m., $5, insidebaseballcomedy.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

**Kevin Camia:** Tue., Jan. 9, 8 p.m.; Wed., Jan. 10, 8 p.m., $18.50. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

**The Purple Onion at Kells: Comedy Machine:** Weekly single-elimination comedy tournament. Wednesdays, 8:30 p.m., $15, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, San Francisco, 415-955-1916, kellsirish.com.

**Real Live Comedians:** Second Wednesday of every month, 9 p.m., $10 advance, facebook.com/RealLiveComedians. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

**Shit Talk:** Featuring comedians from around the Bay Area and special guests. Hosted by Yuri Kagan. Wednesdays, 7 p.m., Free. Oasis, 298 11th St., San Francisco, 415-985-4442, sfoasis.com.

**The Tabernacle:** A weekly stand-up showcase hosted by 3 of San Francisco's hardest working comedians: Steve Post, Allison Mick, and Jim McVeigh. Each Wednesday, The Tabernacle features a strong, fresh, line-up of local heavy-hitters, bigger names you've seen on TV, and other out-of-town visitors. Wednesdays, 7-8:30 p.m., $5-$10, facebook.com/tabernaclesf. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

**This Week's Show:** Fresh standup from the best comics in the Bay Area and beyond at San Fran-

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Comedy

## BILL BELLAMY

***Friday, Jan. 5, at 8 p.m. and 10:15 p.m.; Saturday, Jan. 6, at 7:30 p.m. and 9:45 p.m., Cobb's Comedy Club, 915 Columbus Ave. $25; cobbscomedy.com***

Bill Bellamy broke into the comedy scene in the 1990s, when he created a term still frequently used today: booty call. On Friday, he brings his decades of TV and stage experience to Cobb's for a unique one-man show with a slew of new work. Although he's been a regular face on TV and even produces his own show, *Bill Bellamy's Who's Got Jokes?* on TV One, his heart lies with small venues. "What's good about a comedy club is that it's intimate. You get to see everybody's face," he told the *L.A. Times* last year. "When you do a theater, it's big. The people are way over there and you're way up here. That's why a comedy club is the bomb. They see you, you see them. The exchange is really close."

cisco's top sports bar and nightclub--all for less than the price of a movie ticket. Wednesdays, 8-10 p.m., $10. Fort One Bar & Lounge, 2801 Leavenworth, San Francisco, 415-671-8081, fort1sf.com.

## LITERARY EVENTS

### THURSDAY, JAN. 4

**Holla Back:** Long-running weekly poetry open mic with a hip-hop vibe. Thursdays, 8 p.m., free/donation. EastSide Arts Alliance, 2277 International, Oakland, 510-533-6629, eastsideartsalliance.com.

### MONDAY, JAN. 8

**Left Coast Writers:** Monthly readings by members of the LCW literary community. Second Monday of every month, 6 p.m., free, leftcoastwriters.com. Book Passage, 1 Ferry Building Ste. 42, San Francisco, 415-835-1020, bookpassage.com.

**The Moth StorySLAM:** Dan Kennedy presides over this monthly gathering of raconteurs at which 10 volunteers are randomly chosen to tell a five-minute tale. Second Monday of every month, 7 p.m., $8-$16, themoth.org. Rickshaw Stop, 155 Fell, San Francisco, 415-861-2011, rickshawstop.com.

**The Shout:** Monthly storytelling event. Second Monday of every month, 7:30 p.m., $5-$20, theshoutstorytelling.com. Perch, 440 Grand, Oakland, 510-922-1507, facebook.com/perchcoffee.

### TUESDAY, JAN. 9

**Tuesdays at Readers:** Weekly poetry readings curated by Jack Hirschman. Tuesdays, 6:30 p.m., free. North Beach Branch Library, 850 Columbus Ave, San Francisco, 415-355-5626, sfpl.org.

## MUSEUM EXHIBITS & EVENTS

### THURSDAY, JAN. 4

**Aquarium of the Bay.** Otters: Watershed Ambassadors: The AOTB's newest exhibit brings an adorable romp of North American river otters to Pier 39. Daily. Embarcadero, San Francisco, 415-623-5300, aquariumofthebay.org.

**Asian Art Museum.** In a New Light: The Asian Art Museum Collection: More than 2,500 objects from the museum's permanent collection explore the major cultures of Asia. Tuesdays-Sundays. 200 Larkin, San Francisco, 415-581-3500, asianart.org.

**The Beat Museum.** Permanent Collection: Glimpse into the poetic, exuberant lives of Jack Kerouac, Lawrence Ferlinghetti, Allen Ginsberg, Neal Cassady, and other Beat Generation characters via original manuscripts, memorabilia, letters, personal items, and other ephemera. Daily, 10 a.m.-7 p.m. $5-$8. 540 Broadway, San Francisco, 415-399-9626, thebeatmuseum.org.

**Cable Car Museum.** Permanent Collection: Located in a historic cable car powerhouse, the museum displays a variety of cable car gear, photographs, installations explaining how the cars work, and several antique vehicles. Daily. Free. 1201 Mason, San Francisco, 415-474-1887, cablecarmuseum.org.

**California Academy of Sciences.** Color of Life: The Academy's bright new summer show celebrates the chromatic diversity of nature with live animals, interactive displays, dioramas, videos, and more. Daily. Animal Attraction: Exhibit about the wild courtship and mating strategies in the animal kingdom. Daily. Habitat Earth: The California Academy of Sciences' newest planetarium show redefines the traditional concept of astronomical presentation, turning the telescopes around and focusing on the greatest wonder of the universe — Earth itself — as it invites viewers to discover what it means to live in today's connected world on the only planet known to sustain biodiversity and life. Daily. Earthquake: Treat your senses to seismic overload in this exhibit that includes a walk-in Earth model illustrating plate tectonics, a recreation of a Victorian salon that shakes like two of San Francisco's most famous quakes, a planetarium show, interactive displays, and more. Daily. Penguin Feeding: Watch as the Academy's flightless friends are offered their breakfast and lunch. Daily, 10:30 a.m. & 3 p.m. Coral Reef Dive: Scientists dive into the Academy's live coral tank and offer live explanations of its denizens. Daily, 11:30 a.m. & 2:30 p.m. Sharks and Rays: Learn about the Reef Lagoon's residents. Tuesdays, Thursdays, 1:30 p.m. Ssssnake Encounter: Get up close and personal with some of the Academy's scaly, slithering inhabitants. Daily, 3:30 p.m. NightLife: Weekly afterhours party featuring dance music, drinks, scientific presentations, hands-on activities, and more for people who like to pair their intellectual curiosity with a cocktail. Thursdays, 6-10 p.m. $10-$12. calacademy.org/events/nightlife. 55 Music Concourse, San Francisco, 415-379-8000, calacademy.org.

**Chinese Historical Society of America.** The Chinese of America: Toward a More Perfect Union: This bilingual exhibit follows the course of Chinese-American immigration from the 19th century to today via photographs, artifacts, and historical narratives. Tuesdays-Saturdays. Free. 965 Clay, San Francisco, 415-391-1188, chsa.org.

**Contemporary Jewish Museum.** Lamp of the Covenant: Dave Lane, often described as "an

Lee Burridge at Public works Dec. 29.

Photo by Zita Molnar


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**GLBT History Museum.** Queer Past Becomes Present: Multipart exhibit tracing the history of queer youth activism, exploring lost S.F. "gayborhoods," paying tribute to pioneering lesbian magazine *The Ladder*, spotlighting Bay Area HIV/AIDS organizations, and more. Mondays, Wednesdays-Sundays. 30 Years of Collecting Art That Tells Our Stories: Elisabeth Cornu curates a selection of visual art that recalls scenes from the heady, hot, turbulent days of gay life from the 1960s to the 1990s. Mondays, Wednesdays-Sundays. 4127 18th St., San Francisco, 415-621-1107, glbthistorymuseum.org.

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## FRIDAY, JAN. 5

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**Asian Art Museum.** In a New Light: The Asian Art Museum Collection: More than 2,500 objects from the museum's permanent collection explore the major cultures of Asia. Tuesdays-Sundays. 200 Larkin, San Francisco, 415-581-3500, asianart.org.

**The Beat Museum.** Permanent Collection: Glimpse into the poetic, exuberant lives of Jack Kerouac, Lawrence Ferlinghetti, Allen Ginsberg, Neal Cassady, and other Beat Generation characters via original manuscripts, memorabilia, letters, personal items, and other ephemera. Daily, 10 a.m.-7 p.m. $5-$8. 540 Broadway, San Francisco, 415-399-9626, thebeatmuseum.org.

**Cable Car Museum.** Permanent Collection: Located in a historic cable car powerhouse, the museum displays a variety of cable car gear, photographs, installations explaining how the cars work, and several antique vehicles. Daily. Free. 1201 Mason, San Francisco, 415-474-1887, cablecarmuseum.org.

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**Chinese Historical Society of America.** The Chinese of America: Toward a More Perfect Union: This bilingual exhibit follows the course of Chinese-American immigration from the 19th century to today via photographs, artifacts, and historical narratives. Tuesdays-Saturdays. Free. 965 Clay, San Francisco, 415-391-1188, chsa.org.

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**Randall Museum.** Meet the Animals: Live presentations about the animals who live at the museum. Saturdays, 11 a.m. Free. 199 Museum, San

Art Gallery

## WOODROW WHITE "BABEL VIDEO" ART OPENING

***Saturday, Jan. 6, 6-9 p.m., Hashimoto Contemporary, 804 Sutter St. Free; hashimotocontemporary.com***

Oakland artist Woodrow White opens a solo show at Hashimoto Contemporary Saturday night, with a fully immersive display of work. The gallery will be transformed into an old-fashioned video rental store, complete with hand-painted DVDs, and movie posters from fictitious films. In White's words, his work "experiments with the failure of the illusion," raising conversations about art "at a time when all trust in images has been lost." The show runs through Jan. 27.

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## SARAH KAY & PHIL KAYE LIVE IN SAN FRANCISCO

***Saturday, Jan. 6, at 5:30 and 8:30 p.m., Brava Theater Center, 2781 24th St. $20; projectvoice.co***

Spoken word poets Phil Kaye and Sarah Kay are the founders and directors of Project V.O.I.C.E., a group committed to using spoken word as an educational and inspirational tool. On Saturday, the pair take the stage at the Brava Theater for a show of new work, including a peek at Kay's creations during her time as the 2017 Artist in Residence at Grace Cathedral. The duo's repertoire of funny, poignant, and powerful poetry, all meant to be performed on the live stage, can't be missed.

Francisco, 415-554-9600, randallmuseum.org.

**Randall Museum @ Mission Art Center.** Drop-In Science Workshop: Each week kids and parents can participate in artistic activities that illuminate some aspect of science. Saturdays, 10:30 a.m. $3-$5. Meet the Animals: Though the Randall's regular facilities in Corona Heights are temporarily closed, the animals who live at the museum will make weekly trips down to the Mission for free live presentations. Saturdays, 11 a.m. Free. Drop-In Art Workshop: Get creative with arts and crafts projects for children and parents alike. Saturdays, 1 p.m. $3-$5. 745 Treat, San Francisco, 415-554-9600, randallmuseum.org.

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MICHAEL MORGAN, MUSIC DIRECTOR

W. KAMAU BELL'S
PLAYLIST

The socio-political comedian, activist, and Emmy-winning CNN host W. Kamau Bell hosts and curates a unique concert with the symphony. This will be a musical journey to unexpected and uncharted territory with everything from **Nina Simone** to **Tears for Fears** to **Flight of the Bumblebee**.

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## WEDNESDAY, JAN. 10

**Aquarium of the Bay.** Otters: Watershed Ambassadors: The AOTB's newest exhibit brings an adorable romp of North American river otters to Pier 39. Daily. Embarcadero, San Francisco, 415-623-5300, aquariumofthebay.org.

**Asian Art Museum.** In a New Light: The Asian Art Museum Collection: More than 2,500 objects from the museum's permanent collection explore the major cultures of Asia. Tuesdays-Sundays. 200 Larkin, San Francisco, 415-581-3500, asianart.org.

**The Beat Museum.** Permanent Collection: Glimpse into the poetic, exuberant lives of Jack Kerouac, Lawrence Ferlinghetti, Allen Ginsberg, Neal Cassady, and other Beat Generation characters via original manuscripts, memorabilia, letters, personal items, and other ephemera. Daily, 10 a.m.-7 p.m. $5-$8. 540 Broadway, San Francisco, 415-399-9626, thebeatmuseum.org.

**Cable Car Museum.** Permanent Collection: Located in a historic cable car powerhouse, the museum displays a variety of cable car gear, photographs, installations explaining how the cars work, and several antique vehicles. Daily. Free. 1201 Mason, San Francisco, 415-474-1887, cablecarmuseum.org.

**California Academy of Sciences.** Animal Attraction: Exhibit about the wild courtship and mating strategies in the animal kingdom. Daily. Habitat Earth: The California Academy of Sciences' newest planetarium show redefines the traditional concept of astronomical presentation, turning the telescopes around and focusing on the greatest wonder of the universe — Earth itself — as it invites viewers to discover what it means to live in today's connected world on the only planet known to sustain biodiversity and life. Daily. Earthquake: Treat your senses to seismic overload in this exhibit that includes a walk-in Earth model illustrating plate tectonics, a recreation of a Victorian salon that shakes like two of San Francisco's most famous quakes, a planetarium show, interactive displays, and more. Daily. Color of Life: The Academy's bright new summer show celebrates the chromatic diversity of nature with live animals, interactive displays, dioramas, videos, and more. Daily. Penguin Feeding: Watch as the Academy's flightless friends are offered their breakfast and lunch. Daily, 10:30 a.m. & 3 p.m. Coral Reef Dive: Scientists dive into the Academy's live coral tank and offer live explanations of its denizens. Daily, 11:30 a.m. & 2:30 p.m. Ssssnake Encounter: Get up close and personal with some of the Academy's scaly, slithering inhabitants. Daily, 3:30 p.m. 55 Music Concourse, San Francisco, 415-379-8000, calacademy.org.

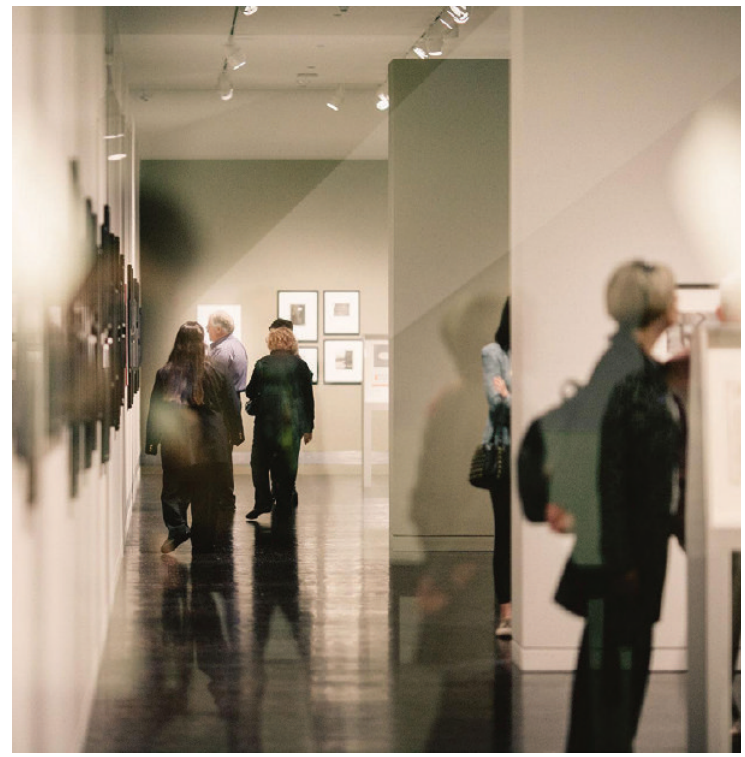
**Chinese Historical Society of America.** The Chinese of America: Toward a More Perfect Union: This bilingual exhibit follows the course of Chinese-American immigration from the 19th century to today via photographs, artifacts, and historical narratives. Tuesdays-Saturdays. Free. 965 Clay, San Francisco, 415-391-1188, chsa.org.

**Exploratorium.** Tactile Dome: One of the Exploratorium's earliest exhibits — a pitch-black maze designed to heighten one's awareness of the sense of touch — reopens at the new location after a slight redesign. Tuesdays-Sundays. $12-$15 (in addition to regular museum admission). Permanent Exhibits: The family science museum's gigantic new complex is split into six separate gallery sections that focus on human behavior, senses & perception, biology, the environment, and much more — all with the Exploratorium's famously whimsical and interactive features. Tuesdays-Sundays, 10 a.m.-5 p.m. Pier 15, San Francisco, 415-528-4444, exploratorium.edu.

**GLBT History Museum.** Queer Past Becomes Present: Multipart exhibit tracing the history of queer youth activism, exploring lost S.F. "gayborhoods," paying tribute to pioneering lesbian magazine *The Ladder*, spotlighting Bay Area HIV/AIDS organizations, and more. Mondays, Wednesdays-Sundays. 30 Years of Collecting Art That Tells Our Stories: Elisabeth Cornu curates a selection of visual art that recalls scenes from the heady, hot, turbulent days of gay life from the 1960s to the 1990s. Mondays, Wednesdays-Sundays. 4127 18th St., San Francisco, 415-621-1107, glbthistorymuseum.org.

**Legion of Honor.** The Salon Doré: Recently restored, this installation recreates the extravagant French Neoclassical interior of the Hôtel de la Trémoille in Paris. Tuesdays-Sundays. Bowles Porcelain Gallery: Porcelain from England and continental Europe. Tuesdays-Sundays. 100 34th Ave., San Francisco, 415-750-3600, legionofhonor.famsf.org.

**San Francisco Maritime National Historical Park Visitor Center.** A Walk Along the Waterfront: Historic memorabilia, nautical artifacts, slide presentations, and large-scale decorative installations recreate the sights and sounds of



Museum

## CORINNE GORIA ON IMMIGRANTS AND THE RIGHT TO REST

***Friday, Jan. 5, 12:30-1 p.m., Contemporary Jewish Museum, 736 Mission St. $14; thecjm.org***

Immigration lawyer Corinne Goria is the latest speaker to join the Contemporary Jewish Museum lecture series on labor, rest, our rights, and the long legal battles that entitled workers to an 8-hour work day and weekend off. Goria is the editor of *Invisible Hands: Voices from the Global Economy (Voice of Witness,* 2014*)*, and the assistant editor of *Underground America: Narratives of Undocumented Lives (McSweeney's* 2008*)*, a collection of oral histories from undocumented immigrants in the United States.

San Francisco's bustling shipping and fishing industries in this free daily exhibit. Daily, 9:30 a.m.-5 p.m. Free. 499 Jefferson, San Francisco, 415-447-5000, nps.gov/safr.

**San Francisco Museum of Modern Art (SFMOMA).** Picturing Modernity: Selections from the SFMOMA Collection: An exhibition of photographs from SFMOMA's own collection that illustrate a wide range of photographic styles. Daily. 151 3rd St., San Francisco, 415-357-4000, www.sfmoma.org.

## THEATER

### THURSDAY, JAN. 4

**Aladdin:** A thrilling new production filled with unforgettable beauty, magic, comedy and breathtaking spectacle. It's an extraordinary theatrical event where one lamp and three wishes make the possibilities infinite. Tuesdays-Sundays. Continues through Jan. 7, $45-$199. Orpheum Theatre, 1192 Market, San Francisco, 415-551-2000, shnsf.com.

**Beach Blanket Babylon:** Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, $25-$130, beachblanketbabylon.com. Club Fugazi, 678 Green, San Francisco, 415-421-4222, beachblanketbabylon.com.

**A Christmas Story:** Nine-year-old Ralphie Parker wants nothing more for Christmas than an official Red Ryder Carbine-Action 200-Shot Range Model Air Rifle. But first, he'll have to navigate past a maniacal department store Santa, an infamous leg lamp, a triple-dog-dare to lick a frozen flagpole, and much more. Tuesdays-Sundays. Continues through Jan. 23, $35-$125. San Francisco Playhouse, 450 Post, San Francisco, 415-677-9596, sfplayhouse.org.

**In Event of Moon Disaster:** An immersive theater experience about space exploration, contingency planning and the watchful eye of the Moon. Wednesdays, Thursdays, 7-8:30 p.m.; Fridays, Saturdays, 8-9:30 p.m.; Sundays, 5-6:30 p.m. Continues through Jan. 28, $15-$25. Z Below, 470 Florida, San Francisco, 415-626-0453, zspace.org.

**My Stroke of Luck:** Not everyone knows that the average person loses 1.9 million brain cells every minute a stroke goes untreated, but Diane Barnes did. As a radiologist who diagnoses strokes, Barnes did not deal with having a stroke very well; it was more than 20 hours before she went to the hospital. "My Stroke of Luck" follows Barnes as she recounts her experience of having a stroke, her path to recovery, and more. Thursdays, 8 p.m.; Saturdays, 5 p.m.; Sun., Jan. 21, 2 p.m.; Sun., Jan. 28, 2 p.m. Continues through Feb. 3, $20-$35 sliding scale, $55 and $100 reserved, themarsh.org/my_stroke_of_luck/diane-barnes/. The Marsh Theater, 1062 Valencia, San Francisco, 415-826-5750, themarsh.org.

**Watch on the Rhine:** It's 1940—and Fanny Farrelly, a wealthy matriarch living in Washington, DC, is about to learn it's no longer the world she once knew. After spending 20 years abroad, Fanny's daughter arrives home with her German husband, Kurt, an anti-fascist activist. When a houseguest and Nazi sympathizer threatens to turn Kurt in, the family discovers how far they'll go to fight for what they believe—and for each other. Tuesdays-Sundays. Continues through Jan. 14, $30-$97. Berkeley Repertory's Roda Stage, 2025 Addison, Berkeley, 510-647-2949, berkeleyrep.org.

### FRIDAY, JAN. 5

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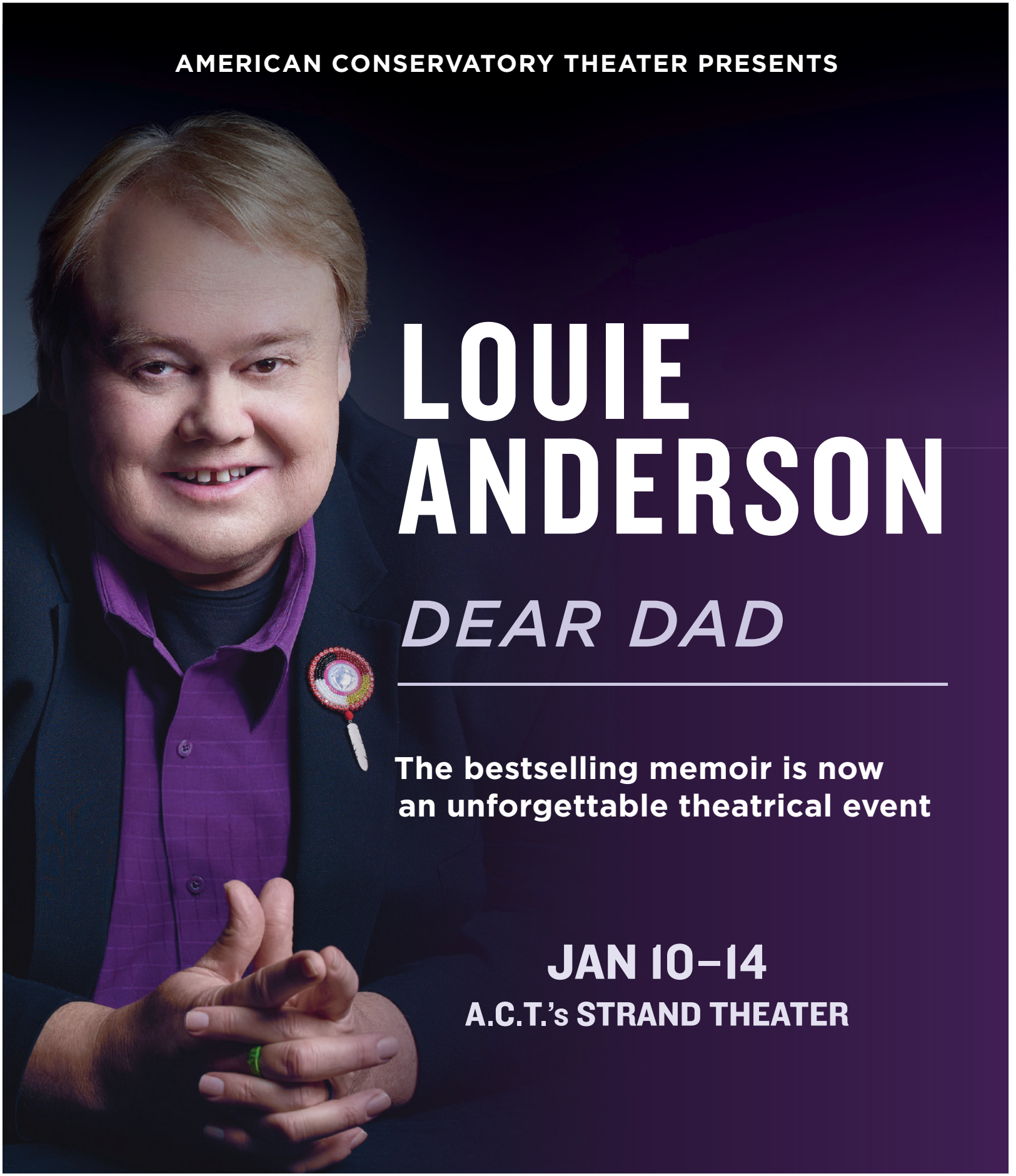

Sasha & Digweed at The Midway Fri. Dec. 29

Photo by Dirk Wyse

blanketbabylon.com.

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## SATURDAY, JAN. 6

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## SUNDAY, JAN. 7

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## MONDAY, JAN. 8

**Monday Night Marsh:** Musicians, actors, performance artists, and others take the stage at this regular staging of works in progress. Mondays, 7:30 p.m., $7. The Marsh Theater, 1062 Valencia, San Francisco, 415-826-5750, themarsh.org.

## TUESDAY, JAN. 9

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**Shotz:** Amios cooks up a new set of thematically linked one-act, five-minute plays that share common criteria. Second Wednesday of every month, 8 p.m., $10, amios.wordpress.com. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

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# Daddie Dearest

Having just wrapped Season 3 of *Baskets*, Louie Anderson revives an epistolary memoir he wrote almost 30 years ago and adapts it for the stage.

*By Peter Lawrence Kane*

Louie Anderson

Courtesy of American Conservatory Theater

**"I got 10,000 letters from people,"** comic Louie Anderson says about the reaction to the traumatic scenes in his 1989 memoir *Dear Dad: Letters from an Adult Child*. "My life was really a breeze compared to some of those lives they wrote me about. One kid said his dad used to beat him with a two-by-four."

Almost 30 years later, time has healed some of the wounds that spurred the now-64-year-old Minnesota native to write to his deceased parent, a troubled alcoholic. But the memories are still fresh, including one rather ghastly anecdote about having to drive a car as a child because his father was too intoxicated to get behind the wheel.

"I was 10 years old and my dad was really drunk," Anderson says. "We were at the Moose Lodge and they kicked us out at one in the morning, and we had to drive two miles home. There wasn't a soul on the road, thank God."

Picking at an old scar such as this would seem to have very little comic potential — although imagining a kid with the unmistakable voice of Louie Anderson, his hands locked in mortal terror at 10 and two is arguably kind of hilarious — but Anderson relishes that challenge in remaking *Dear Dad* as a stage production (it arrives at A.C.T.'s Strand Theater for six performances, Jan. 10-14).

"It's serious but not overly serious," he says. "I don't want people walking out of there bummed out. I want people to be hopeful."

Mechanically, he hasn't worked it all out yet. What *Dear Dad* is *not* going to be, however, is Anderson on a stool, licking his finger as he turns the page. ("What would be more boring than if I came out and read the letters to people?" he asks. "Only 80 more to go, folks!")

"I'm going to take the biggest chance I've taken yet, acting-wise, with this piece," he says. "I'm going to be working on it for the next two weeks. I just wrapped *Baskets* season three yesterday, and I'm going to Florida where I'm going to be working in a theater similar to the theater in San Francisco but without an audience, finding my way through the script and the book.

"There will be audio and visual," he adds, "but I will be your focal point for most everything, so it's going to be up to me to convey what's on the page. I'm trying to bring the book to actual life, so when I'm driving my dad's car 'cause he's passed out and my brother is sitting next to me and I've got to get the car home — I hope I can take you there."

*Dear Dad*'s second phase of life began when Anderson gave the book to Hollywood mega-creator Judd Apatow and comic and former *Saturday Night Live* writer John Mulaney. It found its way to Mark Flanagan, owner of L.A. comedy club Largo, who suggested the idea of a stage play — something Anderson had toyed with decades before.

**Dear Dad,**
***Jan. 10-14, at A.C.T.'s Strand Theater, 1127 Market St., $25-$55; 415-749-2228 or act-sf.org.***

But it's only one part of a mid-to-late-career resurgence for Anderson. On *Baskets*, an FX show that revolves around a failed clown named Chip Baskets (Zach Galifianakis) who leaves Paris for his hometown of Bakersfield, Anderson plays Chip's mother Christine. At a time when the politics surrounding cultural representations of gender has never been more fraught, Anderson has won near-universal praise (and an Emmy) for the role, for which he uses his natural speaking voice but otherwise presents as female. The third season debuts on Jan. 18, and in April, Anderson will release another book, *Hey Mom*, about his relationship with his mother as one of 11 kids. Throw in the other two shows Anderson is best known for — the animated, autobiographical *Life With Louie* and *Family Feud*, which he hosted from 1999-2002 — and it's clear that blood relations are elemental to his craft.

"I had been doing my mom in my act for 30-something years," Anderson says of the genesis of the Costco-loving Christine Baskets. "I would do her voice and the whole thing, and then I really felt — I don't know, like it was some divine gift. They said, 'Hey, will you play the mom?' I don't change my voice or play it cartoon. I play it as a real mom 1,000 percent.

"Something happens when I put that wig and that makeup and that lipstick on," he adds. "When I watch it, I don't see Louie Anderson there."

There's an even quirkier wrinkle. When Galifianakis — whom Anderson barely knew at the time — was unable to procure the actress he'd originally wanted to play Christine, he "made a sound that sounded like me, and they decided that they should call me," Anderson says.

A mere phoneme of that nasal, Upper Midwestern inflection was all it took. Scouring domestic dysfunction for its nuggets of wholesomeness has always suited Anderson well, perhaps never more so than when hosting *Family Feud*, which, in addition to the inter-family competition, was the site of many intra-family disputes.

"It's hard to find five family members who can do it," Anderson says. "The first three people, they're usually pretty good: mom, dad, maybe the oldest son or oldest daughter. Then you get somebody and you go, 'All right, you ready?' and they go, 'Oh, is it my turn?' Families would get so mad in between commercials, and I'd hear people go, 'You find a different ride home, Jimmy!' "

He continues: "One woman really made me laugh. I went, 'Name a way you prepare chicken.' And she went, 'Thaw it out.' So: 'Show me thaw it out!' I couldn't wait. I was hoping it was up there just for her sake."

He knows how hard it i, because in addition to mining their foibles for his own comic routines, Anderson once took members of his extensive brood on the show as participants.

"We were disastrous," he admits. "I blew the whole thing. I folded."

*Peter Lawrence Kane is* SF Weekly's *editor-in-chief.*

pkane@sfweekly.com | @WannaCyber

# Straight People Are Oppressed

A new dating app targets the most oppressed minority around. (We're just as confused as you are.)

*By Anna Pulley*

**Plenty of dating sites have** cropped up in recent years that cater to niche audiences. Look no further than Farmers Only, Amish Dating, or Clown Passions to find evidence of this. But one group has been overlooked for far too long, and a new dating app, Rightly, is here to make this, well, right. The app's target audience? Straight singles.

"While the LGBT community often faces social stigmas in real life, there are more and more dating apps aimed specifically to cater to them," said Arianna, a PR representative from Rightly, in a real email that was *not* sent on April Fool's Day. "Many LGBT [sites] already have tens of millions of members already. While this is great, straight people have been ignored and most of them do not want to meet LGBT people in a general dating app."

"They sent this email to exactly the 'Rightly' person," said Anna Pulley, the obviously non-straight author of *The Lesbian Sex Haiku Book (with Cats!)*, who received the PR pitch from Rightly. "I am extremely concerned about the dating discrimination of straight people. In fact, I wanted to call my book *The Hetero Sex Haiku Book (with Cats!)* but the marketing department at Flatiron Publishing told me that there just wasn't a big enough audience."

Upon hearing about the new app for straight singles, Kevin, an exasperated straight man, told *SF Weekly*, "Finally!" (We're assuming his name was Kevin anyway. All straight people seem like Kevins to us.) "I can't tell you how awful it is that I can literally go *anywhere* at *anytime* to potentially meet other straight people to date," he said, whilst sipping a whey protein shake with no straw, manfully. "I need this app so much."

"I'm so excited about this," agreed Bethany-Jessica, a straight woman who can't for the life of her find a straight man to engage in straight activities that she enjoys, such as eating brown rice, procuring one gay friend for politically correct dinner parties, and shopping for Gore-Tex. When *SF Weekly* pointed out to her that shopping for outdoor performance wear was pretty lesbian actually, she threw her hands up in exasperation. "See what I mean? Nothing is sacred!"

"We straights have long been victims of technoppression," chimed Jeremi, a straight, male insurance adjuster who is constantly having his sexuality questioned because of the "i" in his name. "Do you know how many times I have swiped right on a hot girl only to find out she was a lesbian?"

"Zero times?" *SFW* guessed, because sexual orientation is pretty easy to specify on dating apps.

"Yes!" said Jeremi, who then admitted his Tinder profile was set up by a tech-savvy millennial named Vissarion, who is pansexual, genderqueer, and getting laid like crazy. Vissarion looked up from his smartphone briefly during the interview with Jeremi, between receiving ubiquitous blow jobs from a parade of enthusiastic non-binary people, just long enough to moan-quip, "I feel really bad for straights. Sure, queers face systemic harassment, discrimination, higher rates of homelessness, cancer, mental illness, threats, violence, hate crimes, substance abuse, and can still be fired for being gay in, like, 29 states — but at least we have Grindr."

A representative from a lesbian dating app, Munchr, confirmed that it indeed had "tens of millions of members," as Rightly claimed. This is despite the latest numbers by demographer Gary J. Gates estimating that there are 10 million *total* Americans who identify as LGBT. "All 10 million are on our app," said Munchr's founder, who told me to call her Howls-At-The-Wo'moon. Wo'moon said the original name for the lesbian app was going to be Plenty of Fish, until she found out it was already taken. Undeterred, she pressed on with the app, unsure of how queer women would respond.

"Turns out all those right-wing commentators were right," she said, sharpening her diamond-studded nail into a shiv to dismember the patriarchy. "As soon as same-sex marriage was legalized, millions of Americans turned spontaneously gay. It's been great for business."

"You know," said Pulley, who never tires of crusading for the rights and dignity of straight people, nor of quoting herself in her own articles, "If I didn't know better, I'd say that Rightly sent this offensive email to me *because* I'm a queer person, in order to incite my ire for marketing purposes."

"If that's the case," she winked, before climbing into a Subaru with Bethany-Jessica and driving off into the sunset to the nearest REI, "then perhaps it's true what they say: Two wrongs can make a Rightly."

feedback@sfweekly.com

*Happy End*

Copyright Films du Losange

**Happy End**
***Rated R.***
***Opens Friday at the Embarcadero Center Cinema.***

*Happy End* isn't quite Michael Haneke's *Inland Empire*, but it is oddly shapeless coming from the director of *Funny Games*. After her mother collapses from the same not-so-mysterious ailment as her hamster, both of which are stealthily recorded by 13-year-old vlogger Eve Laurent (Fatine Harduin), she moves in with her father, Thomas (Mathieu Kassowitz), and his second wife, Anaïs (Laura Verlinden), who Thomas is cheating on online. Also present is Thomas' sister Anne (Isabelle Huppert), who runs the family construction company. She hopes her volatile, seldom-do-well son Pierre (Franz Rogowski) will take it over, though he didn't want the responsibility even before a worker was killed in an on-site accident. Meanwhile, wheelchair-bound grandfather Georges (Jean-Louis Trintignant from Haneke's *Amour*) wants nothing more than to not have to keep living. *Happy End* flirts with using Eve as a point-of-view character but never really commits to it, mostly because it never quite commits to any perspective or rhythm, though Haneke's distrust of technology comes through loud and clear. A karaoke scene in which Pierre utterly mutilates Sia's "Chandelier" has been getting a lot of attention because it's karaoke in a Michael Haneke film, but like so many scenes in the decline of the magnificent Laurents, it's as conspicuous as a brass band at a funeral. ***Sherilyn Connelly***

**Quest**
***Not rated.***
***Opens Friday at the Roxie Theater.***

2017 saw the release of at least two television series based on films about Black lives, *She's Gotta Have It* and *Dear White People*. A strong candidate for a third is Jonathan Olshefski's documentary *Quest*, especially since the material already exists. Culled from over 300 hours of footage shot between the 2008 and 2016 elections, *Quest* is embedded with the Rainey family of North Philadelphia: Christopher "Quest" Rainey runs a freestyle hip-hop studio in the basement while working odd jobs; his wife Christine'a works in a homeless shelter; their daughter PJ is a normal teenager who fights to retain that normalcy after losing an eye to a stray bullet; and Christine'a's older son William was diagnosed with a brain tumor not long after becoming a father. That's plenty of drama right there even without factoring the historical events happening in the background — Christine'a's reaction to Trump's "What the hell do you have to lose?" speech is especially potent — and all families have drama, but the Raineys are endlessly compelling less for their conflicts than for the inevitably thoughtful and philosophical ways they approach those conflicts. At a lean 90 minutes, *Quest* never drags, but it's also begging to be extended into that update of *An American Family* which for some reason has never materialized. ***SC***

**Hostiles**
***Rated R.***
***Opens Friday at the AMC Kabuki.***

Rosalie Quaid (Rosamund Pike) wears the expression of a bruised Venus throughout *Hostiles,* Scott Cooper's perfectly restrained Western. Her on-screen allure is hypnotizing and affecting, especially when she reveals the damage beneath her character's unblemished skin. She's a golden-haired movie goddess — standing a foot taller than her co-stars — naturally graced with tragic airs. The camera, moving slowly yet deliberately, sends her back in time to 1892. Violence, as perpetrated by men, converges around her there on the edge of the American frontier. Rosalie is accompanied by Capt. Joseph Blocker (Christian Bale) and his small regiment of blue, unlucky soldiers as they travel north from the Territory of New Mexico. Blocker's been charged with transporting the recently freed Chief Yellow Hawk (Wes Studi), a former nemesis, safely home to Montana. Bale avoids opaqueness in this performance. His face is open and suggestive even when his diction is unintelligible. The director attends to the landscape, to trees, mountains and clouds, the way that a 19th-century painter would. They both convert the scenery into a weather that's been charged with emotion. These panoramic expanses reinforce the dream-like, episodic quality of the pacing. Each scene fades, in relief, to an ecstatic black. Within this idyllic terrain turned nightmarish, these God-fearing men and women do their stoic best to briefly stave off death. ***Jeffrey Edalatpour***

**2017 Sundance Film Festival Short Film Tour**
***Opens Friday at the Roxie Theater.***

The annual Oscar-Nominated Short Films program is usually pretty good, but by definition, only one of those will go on to be Oscar-winning. Despite the gaucheness of including the word "Film" twice in the program title, the Sundance Film Festival Short Film Tour is all the good stuff. The highlight may well be the dreamlike, 17-minute *Come Swim*, directed by Kristen Stewart. Yes, *that* Kristen Stewart, the one who's a far better actor than you're probably willing to give her credit for because of *Twilight*. (See also: Pattinson, Robert.) Here, she proves to be a formidable presence behind the camera as well with this impressionistic tale of a man's tricky relationship with hydration. Also of note is Peter Huang's 5-minute *5 Films About Technology*, which is more entertaining than a whole season of *Black Mirror* and has an official description we couldn't improve upon if we tried: "Take a satirical look at the dumber side of technology." Meanwhile, Renata Gasiorowska's 9-minute animated *Pussy* follows a young woman whose attempt at an evening's self-pleasure goes awry. And in Francisca Alegría's *And The Whole Sky Fit In The Dead Cow's Eye*, the appearance of 55 dead cows in her village is just the start of a very strange and supernatural day for an elderly Chilean woman. ***SC***

## FILM SHOWTIMES

**Alamo Drafthouse.** *Inherent Vice*: In a California beach community, private detective Larry "Doc" Sportello (Joaquin Phoenix) tends to work his cases through a smoky haze of marijuana. One day, Shasta, a former lover, arrives out of the blue to plead for Doc's help; it seems that Shasta's current beau, rich real-estate tycoon Mickey Wolfmann, has a wife who may be plotting to commit him to a mental hospital. When Mickey and Shasta both disappear, Doc navigates a psychedelic world of surfers, stoners and cops to solve the case. Sat., Jan. 6, 11 a.m.; Sun., Jan. 7, 11 a.m. *Put Blood In The Music*: A unique documentary on the downtown New York music scene. In a collage of music, performance and commentary, Atlas captures the energy and pluralism that characterize this urban milieu. Reflecting the eclecticism of his subject, Atlas re-structures the conventional "talking head" format to allow a fragmented, fast-paced compendium of voices and sounds, ranging from music critic John Rockwell of The New York Times to street musicians. Focusing on such influential downtown figures as John Zorn, and featuring performances by Zorn, Sonic Youth, Hugo Largo and others, this is less a documentary than a cultural document, a vivid time capsule of the contemporary New York music scene. Mon., Jan. 8, 9:30 p.m. *Contamination*: An astronaut (Ian McCulloch), a colonel (Louise Monroe) and a Brooklyn detective (Martin Mase) track goo-squirting eggs to their source, a one-eyed monster from Mars. Tue., Jan. 9, 9:30 p.m. 2550 Mission St, San Francisco, 415-549-5959, drafthouse.com/sf/theater/new-mission.

**Artists' Television Access.** Other Cinema: An ongoing series of experimental cinema. Saturdays, 8:30 p.m. $7. 992 Valencia, San Francisco, 415-824-3890, atasite.org.

**Balboa Theatre.** Balboa Classics: Classic movies every week. Thursdays, 7:30 p.m. *Popcorn Palace*: Every Saturday at 10 a.m. $10 gets ticket plus popcorn and drink! Saturdays, 10 a.m. *Balboa Beer Movies*: Saturdays, 10 p.m. 3630 Balboa, San Francisco, 415-221-2184, balboamovies.com.

**Exploratorium.** *Saturday Cinema*: Weekly thematic film screenings presented in the Kanbar Forum by the Exploratorium's Cinema Arts program. Saturdays. Free with museum admission. Pier 15, San Francisco, 415-528-4444, exploratorium.edu.

**The Knockout.** *Cyberpunk Cinema*: Thrillhouse Records presents a classic sci-fi flick every month, preceded by an episode of *Cowboy Bebop*. Second Monday of every month, 6:30 p.m. Free. cyberpunkcinema.tumblr.com. 3223 Mission, San Francisco, 415-550-6994, theknockoutsf.com.

**Roxie Theater.** *Along For The Ride*: Filmmaker Nick Ebeling profiles the professional exile and eventual re-emergence of Dennis Hopper following the making of "The Last Movie." Daily. *Antiporno*: Kyoko is a twenty-one-year-old artist who loves being at the center of attention. One day, feeling down, she lashes out against her assistant, sexually humiliating her in front of the rest of the staff. Suddenly someone yells "Cut!" and we realize that they are actually on a movie set. Through Jan. 4. *Cartoons That Bop!*: Hot musical cartoons of the 30's, 40's and 50's from the vault! Name bandleaders lend their musical talents to some of the best 'toons around–the majority of which have never been screened before at the Roxie! Enjoy over an hour and a half of cartoons that bop! Thu., Jan. 4, 7 p.m. *Quest*: Filmed over the course of eight years, filmmaker Jonathan Olshefski chronicles the daily struggles and successes of the Raineys, an African-American family living in Philadelphia. Jan. 5-11. *The Green Fog*: Director Guy Maddin's interpretation of the Alfred Hitchcock classic Vertigo, pieced together using footage from old films and television shows shot in and around the San Francisco area. Fri., Jan. 5, 7 p.m.; Sun., Jan. 7, 6:30 p.m.; Tue., Jan. 9, 9:20 p.m.; Wed., Jan. 10, 9:20 p.m. *2017 Sundance Film Festival Short Film Tour*: a 95-minute theatrical program of seven short films selected from this year's Festival, widely considered the premier showcase for short films and the launchpad for many now-prominent independent filmmakers for more than 30 years. Including fiction, documentary, and animation from around the world, the 2017 program offers new audiences a taste of what the Festival offers, from laugh-out-loud comedy to contemplative reflections of the world we live in. Fri., Jan. 5, 9 p.m.; Sat., Jan. 6, 7 p.m. *Talkies at the Roxie*: An ol' west style variety revue featuring alternative comedy, live music, oddball performances, and short films every first Friday of the month. First Friday of every month, 10 p.m. *LA 92*: Twenty-five years after the verdict in the Rodney King trial sparked several days of protests, violence and looting in Los Angeles, LA 92 immerses viewers in that tumultuous period through stunning and rarely seen archival footage. Produced by two-time Oscar winner Simon Chinn and Emmy winner Jonathan Chinn and directed by Oscar winners Dan Lindsay and TJ Martin, the film looks at the events of 1992 from a multitude of vantage points, bringing a fresh perspective to a pivotal moment that reverberates to this day. Sat., Jan. 6, 2:30 p.m.; Sun., Jan. 7, 1:40 p.m. 78/52: An in-depth look at the iconic shower scene in Alfred Hitchcock's "Psycho" - composed of 78 setups and 52 cuts - and the screen murder that profoundly changed world cinema. Sat., Jan. 6, 5 p.m. 3117 16th St., San Francisco, 415-863-1087, roxie.com.

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# MAU II

A five-year-old Vietnamese restaurant returns after a month-long absence, a bright spot amid all the churn on once-sizzling Valencia Street.

*By Peter Lawrence Kane*

Mango salad

Photo by Eric Pratt

**Valencia Street just keeps falling.** Late 2017 brought a wave of moderate-to-high-profile closures in year-old contemporary Indian restaurant Babu Ji and Farina Pizza, the latter of which sunk into the Earth's mantle amid hundreds of thousands of dollars of unpaid taxes. Only six months earlier, Farina, its companion restaurant on 18th Street, shuttered amid yet more unpaid taxes, plus back wages and outstanding garbage bills. (It's not just dining, either. Elsewhere on Valencia Street, long-running vintage shop Retro Fit was forced out of its home of 12 years in December.)

But the food world is feeling it the hardest. In late September, five-year-old "Viet Kitchen" MAU suddenly closed its doors, citing a drastic rent hike. It wasn't so much death as a sort of induced coma, and, citing a very specific time — 2:40 p.m. — a sign soon went up in the front door announcing that it would reopen in early November with an updated menu, once chef Khai Dang returned from a trip to Vietnam for inspiration. Happily, it did, and *Mission Local* reported that all the employees were invited back, too.

Set against what was a magnificently awful year pretty much everywhere, that's nice news. And it's pretty great just in the narrower context of Valencia Street. (MAU's fate roughly parallels the 2014-15 saga of nearby Sunflower Kitchen, a Vietnamese restaurant duo whose 16th-and-Valencia location went dark for a full year for reasons no one fully seems to understand.)

Wobbliness and precariousness at all levels of dining is par for the course on Valencia, which of course has been discovered by global cool hunters as a site for barfy brand-equity campaigns (some of which occasionally exploit the hipness quotient of the Clarion Alley Mural Project). It's interesting that MAU — which isn't an acronym, but wordplay on the colloquial Vietnamese word for "to eat" as well as "blood," "quickly" and other meanings — should be the one to come back, since it's pegged at that middle dining tier that seems to be draining away. MAU is like a canary that inhaled toxic vapors, got revived on one of those adorable tiny oxygen masks for pets, and it's now singing down in the coal mine once more.

I'm rooting for it. MAU 2.0 has a lot of good points, although it's cutting two obvious corners. First, the service is poor — but only because there are not enough people working the floor, seemingly ever. This is particularly acute during the lunch shift, when people's patience for multiple five-minute waits is a lot shorter (and taxed servers drop stuff a lot, as standards of cleanliness diminish). The other downside is that vegetable components to some of the dishes have an assembly-line feel. I know, I know: It's January, and even in California, not much is delicious. But preparation, not quality, is the issue. Dry carrot coins, cilantro that's more stem than leaf, and raw, flavorless cauliflower florets came out with the five-spice chicken ($12) and with the sweet-and-sour ribs ($14), homogenizing both dishes. Why even bother then? Although the chicken itself was excellent, the ribs were very tough — and as my final thumbs-down, the $11 beef pho isn't nearly as rich as Sunflower's.

**MAU**
*665 Valencia St., 415-934-8889 or eatmau.com*

But apart from that, MAU is spunky and inventive, with low-ABV cocktails that don't just combine soju with something and call it a day. It also pulls off the trick of an interior that makes it look much more expensive than it is.

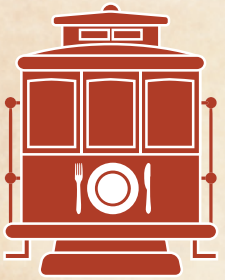
Even a simple dish like mango salad ($11.50) primes the appetite with its acidity, its heat, and its mint-and-coriander layer — and that's before you get to the substantial helping shrimp and pork belly. Cha gio, or Imperial rolls ($10), are lighter and come with an entirely different breading than the ones at Tú Lan, which are among my very favorite things in the universe, but variety can be nice. As presented, they're intended to go in a lettuce cup of sorts, but it becomes awkward to build and eat, so you could probably skip those empty vitamins and focus on the deep-fried pork and wood ear mushrooms.

As a piece of shank poking out of a bowl of opaque broth, the tiem (a beef soup with plenty of aromatics coming at you, $9.50) wasn't the most visually pleasing thing, but it was thoroughly satisfying — fortifying, even. (Keep that in mind, anyone battling a cold and craving delivery.) The $10 hue rolls, essentially thicker spring rolls with lemongrass pork and a zap of shiso wrapped in steamed rice paper, were artful. Scallions, garlic, and fish sauce come together in that magically broad, subtlety-free way in the claypot shrimp ($15) while the un-missable cha ca la vong ($14) marries a shrimp paste with herbs — among them, dill — and turmeric catfish to create something I've never tasted before. It's served over vermicelli with plenty of julienned vegetables, so it's not nearly the sensory assault it might sound like. Like a chimichurri with the parsley stripped away, the salt-pepper-lime sauce took the shaken beef ($17, and also the priciest item) from merely good to excellent.

In terms of cocktails, it's admittedly a bit of a shame to see such a long bar restricted mostly to sakes, but MAU makes the most of the hand it's been dealt. The Hemingway (sake, mint, lime, blanc de blancs sparkling float, $9) and the Root of All Evil (La Quintinye rouge vermouth, lime, mint, and a ginger beer float, $10) are tailor made for the appetizers, but the Foglifter (sake, chilled Vietnamese coffee, coconut cream, and chocolate bitters, $10) is best toward the end.

Overall, although lunch is a bit more utilitarian than dinner, you could almost consider MAU to be a small-plates restaurant in the most positive sense that term conveys. Go nuts, explore, and share. And if you miss the Xiu Mai, a meatballs-in-spicy-broth preparation that was long one of Dang's specialties, word has it that it's coming back soon.

pkane@sfweekly.com



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Kachka's Herring Under a Fur Coat

Photo by Leela Cyd

# Happy New Year. Let's Eat!

Do not make a resolution to consume less food and drink. Don't do it!

*By Peter Lawrence Kane*

**Let us enjoy this brief window** early in the year when it's still theoretically possible to believe 2018 won't leave us feeling dispirited and pessimistic about the future. Yeah, yeah, 45 already tweeted some terrifying shit about having his tiny finger on The Button — but if the year began with the sabering of a Champagne bottle then maybe there doesn't have to be much more nuclear saber-rattling. Here are some things to look forward to.

### Kachka at Duna

On Sunday and Monday, Jan. 7-8, Nick Balla and Cortney Burns' Mitteleuropean restaurant Duna welcomes a kindred spirit in Bonnie Frumkin Morales of Portland's Kachka. They're collaborating on a pair of four-course, $65 dinners (with optional $38 beverage pairings) that highlight dishes from Morales' *Kachka: A Return to Russian Cooking*, including that czarina of salads, Herring Under a Fur Coat. You can get a copy of the cookbook for $40, too. If you're not familiar, Kachka is known for its salty, savory flavors, a policy of closing itself off to minors during a nightly 10 p.m. to midnight happy hour, and a menu with an entire page devoted to vodka, including a $52 Flight of the Oligarchs.
***983 Valencia St., duna.kitchen***

### Another Elbo Room

The perennially endangered Valencia Street venue with a calendar full of funk and cumbia (and where you go with your friends to hash out the highlights of whatever performance you just saw at The Chapel) has cloned itself. Via Facebook, the Elbo Room announced Elbo Room Jack London Square, set to open this month (or so we hope) in the similarly laid-out former Night Light space. The menu and programming should be much the same as at the original Elbo Room — which, incidentally, has a lease that runs through next year, so no condos yet.
***311 Embarcadero, Oakland, elbo.com***

### Tacolicious Goes Straw-Free

Like most small, single-use items, plastic straws seem innocuous until you calculate their total environmental impact. Their small size is actually the problem: Too light for mechanical recycling sorters to sense and too tiny to separate by hand, straws are quite destructive to the oceans — and Americans go through 500 million

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FRESH EATS from p30

of them *every day*. So Tacolicious, along with tequila bar Mosto and Bar San Pancho, paired up with Surfrider Foundation to eradicate the 180,000 straws they use each year. Each location in the restaurant group has gone plastic straw-free, with paper straws form Aardvark available on request. Worried about getting salt from that margarita on your glossy lips and/or your mustache? Order your drink with half the rim salted, baby.
***tacolicious.com***

### Media Noche Has a Banh Mi Cubano

The Mission's sexiest Cuban restaurant, Media Noche began a Cubano series late last year by partnering with renowned chefs to create variations on Miami's favorite sandwich, partial proceeds from which go to a charity of the creator's choice. Uma Casa's Telmo Faria kicked things off in November with a Portuguese-inflected Bifana, and for January, it's Chef Tu David Phu of *Top Chef* fame. His "E-14 Banh Mi" gut-buster combines lemongrass pork belly, peppercorn chicken pâté, nuoc nam (i.e., fish sauce) aioli, pickled carrots and daikon, whole grain mustard, cucumber, jalapeño, and cilantro, for the entire month of January. Ten percent of sales go to Quentin Cooks, a nonprofit that helps incarcerated people learn culinary skills in anticipation of their release.
***3465 19th St., medianochesf.com***


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# True Gourmand

## Lazy Bear spin-off True Laurel marries highbrow bar bites to superior craft cocktails.

*By Peter Lawrence Kane*

**"The one constant we labored** under was that everything had to be bar food," Lazy Bear chef and co-owner David Barzelay says of True Laurel, his spinoff project a few blocks east. Having taken up the space that used to be The Tradesman, True Laurel has been described as the casual companion to the mothership — which is both true and not true.

It's true in that you don't need to buy tickets for a dinner party-style experience several weeks in advance as you do at Lazy Bear, which received its second Michelin star in 2016. But Lazy Bear is — and not to question its excellence — a laid-back, communal dining affair borne out of a self-taught chef's underground restaurant, and its decor is cheeky. True Laurel, although reservation-less, a rung or two lower in price than its progenitor, and with menu categories called "small items" and "items that are also small," has a more serious vibe in some ways. There, in lieu of golf pencils inscribed with "I love you beary much" that you use to jot down your favorite dishes in a red-and-black plaid notebook, there is an entire wall of bas-relief abstract sculpture that artist Nicholas Roberto created as an homage to mid-century landscape architect (and Martha Graham set designer) Isamu Noguchi.

Both bars are made of quartzite, and along with all the tabletops, one corner of the front bar is inlaid with bay laurel (chips from which get smoked and find their way into a recipe or two). But maybe this is the type of "casual" we should expect from Barzelay and bar director-partner Nicolas Torres, whose $14 to $16 cocktail menu is a litany of hip-hop references and, on the whole, unique flavor profiles. The A-Dilla, a boisterous, Nordic-in-the-tropics mix of aquavit, makrut lime leaf, coconut, passion fruit, pomegranate, and dill, and the Shaker Lemon Stirred (a sleeper hit made with Meyer rind-infused Fino, Moscato Chinato, vodka, and lemon leaf oil) were the two standouts — although you shouldn't overlook the Rum the Jewels, made with three rums, a house-made mandarin clove shrub, and the onomatopoeically delightful, grapefruit-flavored Jamaican soft drink called Ting for a take on the classic Mandarin C&C. (Grapefruit and cloves might actually eclipse grapefruit and tarragon as a flavor combination; can someone please make that into a sorbet this summer?)

Little gems

Photo by Peter Lawrence Kane

**True Laurel**
*753 Alabama St., 415-341-0020 or truelaurelsf.com*

Although it's a bar with food and not a restaurant, True Laurel questions the rationale behind making that distinction. You can sense a bit of chummy competition between what the front and back of house serve, and many excellent dishes clock in at a price lower than that of most drinks. Lazy Bear lovers will note the importation of hen of the woods mushrooms with a sour-cream-and-alliums dip ($11). Partisans of that humble American dinner plate staple, the baked potato, will no doubt gravitate toward this $12 umami'ed-out spud, made with miso butter, bacon, bonito flakes, and scallions. (Note: It's a big-ass potato.)

The very best dish is probably the Dungeness crab and aged cheddar fondue ($18), brought to life by a house-made version of Baltimore's finest seasoning blend, Old Bay. Barzelay and chef de cuisine Geoff Davis have given nearly every dish at least one enhancement to push against the limits of the self-imposed "everything must be bar food" stricture. For instance, the chicken cutlets ($15) have a yuzu A1 sauce to bump up the tang and play off the shaved brussels sprout salad accompaniment. And the three little gems ($9) come with Green Goddess dressing but also "crispy stuff" in such density that they look like pine cones slathered in peanut butter and rolled in bird seed. While hardly bar food in an American sense, the bone broth soup ($14) is like a ramen by way of gumbo z'herbes, which sounds almost absurdly labor-intensive before you realize that the vegetarian NOLA stew served during Lent is further adulterated with country ham for good measure.

Sometime in the weeks ahead, the eight-seat tasting bar at the rear will reach its full potential, with a plentitude of rare spirits (and brunch service to follow). But the let's-leave-our-mark-on-it spirit is entirely intact. Even if you sit down for a cocktail and some humble bar nuts, you'll start idly snacking on the candied mix with wilted brassicas threaded through it and suddenly, that will be the focus of your attention to the exclusion of all else.

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# Will Haven Is an Intense Hobby

The veteran Sacramento noise rockers promise a set at Bottom of the Hill that's "brutal from start to finish."

*By Brett Callwood*

Will Haven

Courtesy of Will Haven

**Having formed in 1995, Sacra-**mento noise band Will Haven has calved out a place as one of the most intense metal bands in the country. Live, they're a true experience: Singer-screamer Grady Avernell has a voice that can scare gangsters, and he seems to burst blood vessels in his eyes with every gloriously incomprehensible noise that blasts out of his throat. Yes, there are plenty of heavy bands out there. But there's something disconcertingly out-of-the-box about Will Haven. Is it metal? Is it hardcore, or post-hardcore? They don't care, and neither should we.

That don't-give-a-crap-about-convention paired with the musical intensity is a theme which carries through to their approach to the band itself. Breaks have been taken, band members have come and gone and, 23 years into its existence, Will Haven is still seen as something that those involved reconvene for when the fancy takes them. Its members have other jobs, and guitarist Jeff Irwin sees the band as a "hobby."

"Since the Deftones tour [in the 1990s], we've just been doing our own thing, trying to come up with something new, having fun with it," Irwin says. "This is a hobby for us really. It's not our full-time job, so we just do it when we have time to do it, and enjoy it. We don't need to put a full 100 percent into it. But with this new record, that was the goal: to treat it like a real job. Work on it every night, put our heart and soul into it — and it came out amazing. We finally put out a record to where we think we should have evolved to after all the years. Right now, it's been a slow progression but I think we finally hit our mark now. It's the new dawn of Will Haven coming out, which is really cool."

If they're not putting 100 percent into it, you'd never know. Nothing about the recorded output or live performances would suggest anything other than utter and total commitment to the cause. That said, it's been nearly three years since the aptly titled *Open the Mind to Discomfort* album, and Irwin seems stoked about the next one — no title yet — due this year.

"We just finished up our new one a few months ago, and it's supposed to come out in the middle of March, I believe," he says. "We did everything ourselves. We went into a recording studio in Sacramento, so we just did it here, did it ourselves, and recorded it, took our time, went back in and worked on production, mixing and stuff. Mixing alone took like three months. We took a long time on it but it came out awesome. I personally think that our new record is where I thought we should have always gone in terms of music. It sounds like Will Haven, but it's a huge progression. So I think now we've evolved into what we wanted to be."

The band has been working on the new record for a couple of years, with Irwin in particular writing whenever he got the chance. His dalliances weren't necessarily enjoyed with Will Haven in mind, but some of those moments of inspiration proved perfect for his band.

"When it was time to work on a Will Haven record, I went back to the demos I had done for myself and incorporated them into Will Haven songs," he says. "Lyrically, it's always Grady's personal life that he puts down on paper. I don't get into it with him — I just let him do his thing. It's just what's within him. It wasn't the climate or whatever. I did what I've always done and took my inspirations, what makes me write music, put it into the music, and then Grady does his thing. Lyrically, there might be some stuff on there that has to do with the times right now, but musically, that's just how I write. I just took my time, took about two years to put it all together."

Irwin says that, while he still loves heavy music, he's fallen out of the loop a little, as he's struggled to connect with contemporary metal the way he did with the bands of his youth, such as Sepultura and Faith No More. He looks around, but can't find the same feeling.

"It's really hard, but then a band like Code Orange comes out and brings the old-school into the new-school stuff, and I think that's cool," Irwin says. "I like seeing bands take older influences and put them back into metal again. Last year was a little bit more promising, and with our record coming out, it'll be on the same level as Code Orange. It's metal, but it's got some different influences in there, and it's different to what we've been hearing for the last couple of years. I think maybe it'll make a turn, but for me it's gotten watered down and lost its soul a little bit. Hopefully, some new bands will bring back the soul and make it fun and personal again."

On Sunday, Will Haven will be in San Francisco for the first time in about four years. It'll be a welcome return, and Irwin is psyched to be back.

"We love coming to San Francisco," he says. "We never know what we're going to get because we haven't been there in so long — we hope people show up, but there's a really cool scene there. They come out and support it. If the band's good, they'll come out and watch you, no matter how long you've been away. I love playing San Francisco, it's one of my favorite cities. And I love playing Bottom of the Hill. It's a fun club to play. I'm excited. It's one of the first places we reached out to when we started booking shows. I can't wait."

The set will be peppered with oldies and newies, and Irwin says that it will be brutal from start to finish. Frankly, we'd expect nothing less. But it's vital that you catch them before they take another break.

**Will Haven**
***With Catapult the Dead and Concrete Walls, Sunday, Jan. 7, 3 p.m., at Bottom of the Hill; 1233 17th St. $10; 415-626-4455 or bottomofthehill.com***

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# Rising Above the Ashes

## Oakland band Club Night channels tumultuous times into triumphant sounds

*By Will Reisman*

**Listening to the music of Club** Night is akin to emerging from a pile of rubble. Thorny guitar lines stab your sides like broken rebar. Hazy synths float down in the manner of particle dust. Strange sonic manipulations addle the senses. Each song is a battle, a tangled bouquet of dissonance and conflict.

But the result is always catharsis — a moment when all those knotty elements evaporate before a soaring apex. Whether it's a singing guitar lick, a therapeutic scream, or an exultant drumbeat, eventually, the clear blue sky always comes into view amid the wreckage.

This is the sound of a band facing its struggles head-on and emerging triumphant. It is a sound borne of real-life tragedy and heartbreak, and of subsequent rebirth.

Club Night is a true product of the Oakland music scene. Each one of the band's five members is an integral part of the East Bay artistic community, and as a result, they enjoy the uplifting emotions of being in a tight-knit creative collective. Conversely, they have to deal with dispiriting developments of gentrification, displacement, and, looming above all else, the specter of the Ghost Ship tragedy.

"Being a musician in Oakland right now feels vulnerable," says Josiah Majetich, the group's drummer. "I think there is a general sense of what we're doing here is important, but at the same time, what we're doing can be easily dismantled."

It is under these daunting conditions that Club Night released its debut EP, *Hell Ya*, a thoughtful collection of synth-pop and indie-rock tunes that are ebullient in an unorthodox way. Evoking the wild eccentricity and fearlessness of long-forgotten bands like Architecture in Helsinki and Fang Island, Club Night's songs veer dramatically, taking sharp left turns both contextually and atmospherically before cohering under a general feeling of hopefulness. The music has ebbs and flows, mirroring the realities of being a present-day musician.

No one epitomizes those highs and lows more so than Josh Bertram, the founding member and creative force behind Club Night. He first gained notice as a precocious teenager behind the freak-folk group Our Brother the Native, but that project never took him to the heights he imagined. In an attempt to jumpstart his career, he moved back and forth several times between the Bay Area and his native Detroit, arriving in Oakland for the first time in 2012. After moving back to Michigan, Bertram's emo-ish endeavor Bobbi Palace foundered, so he relocated to Oakland again in 2016.

Club Night

Courtesy photo

Upon returning to the Bay Area, he ran into several familiar faces from his first stint in California, including synth player Rebecca Lukens, bassist Devin Trainer, and guitarist Ian Tatum. Majetich, his pal from Detroit, had moved to Oakland a few years prior.

With limited expectations, Bertram gathered that group together for what he anticipated to be a low-key recording project. However, he was surprised by the instant chemistry of the members, who came from a variety of different musical backgrounds.

"Most bands start with an idea like 'We want to sound like this,' " Bertram says. "But none of us want the same thing, other than to respect each other and give each other our own space. We took a very democratic approach — everyone had their own percentage of sonic space. It was so rare, because everything developed in such an organic and natural way."

The resulting work, a collection of a half dozen songs mostly compiled on *Hell Ya,* offers a beguiling mix of discordant genres. Math-rock, synth-pop, industrial, and shoegaze. Every Club Night track contains trace elements of multiple influences: "Hair" is an angular post-punk offering, "Shear" is a thumping indie-rock number that starts off as an outtake of a Books of Microphones song before picking up momentum in a frenzied race to the finish, and "Rally" is an emo-pop rollercoaster ride. The album's centerpiece is "Work," an eight-minute magnum opus featuring undulating waves of hazy guitar riffs and static synths.

Each member's contributions fit in seamlessly, with Trainer and Majetich's booming rhythm section bolstering Luken's electronic offerings and Tatum's guitar work.

"We like to say that Josh takes all our best parts and holds them ransom," Majetich says.

Standing above all else is Bertram's voice, an eerie, high-pitched warble that sounds feral, unhinged, and desperate. That unique element is what makes Club Night's sound wholly distinctive among the bands that have originated in the Bay Area in recent years.

"I've always loved groups whose sounds are very textual or tactile, like there is a grit to the music," says Bertram. "I've always had a high voice when I sing, and I really like shouting. It has been a messed-up couple of years, so there is this catharsis to just sing really unhinged."

Adding depth to those caterwauling vocals are Bertram's evocative lyrics. On "Hair," he describes his woes in defeatist terms, shrieking, "I need direction / Look at the true me / I need a real win / Self-deprecating frailty."

Those candid, painful lyrics are not without merit. Along with his thwarted efforts at starting a musical career, Bertram dealt with a failed relationship — part of his last trip back to Detroit — and, of course, the Ghost Ship warehouse fire that claimed the lives of 36 people, many of them friends and associates from the Oakland music scene. Bertram was on his way to the warehouse that night, but a late dinner with friends kept him from arriving on time, essentially saving his life.

"When you're young, you just don't think about things like that," he says. "Especially those spaces, because they're so safe. They're for the weirdos and the fringe people, people who don't feel like they belong with the rest of society. You never think of a place like that being a danger to you."

All those emotions make listening to Club Night a deeply profound, moving experience — one that hasn't gone unnoticed. On a whim, Bertram sent the band's recordings to Tiny Engines, a highly respected indie label based on the East Coast. Tiny Engines signed the band, and Club Night is due to release its debut full-length album with the label sometime next year.

Along the way, the band has received considerable critical acclaim. *Stereogum* named Club Night one of the 40 best new bands of 2017, and the group got a glowing write-up in *Pitchfork.* (That was a particularly satisfying moment for Bertram, as the author of the piece, the notoriously grumpy Ian Cohen, had given Our Brother the Native a nasty review years earlier.)

With the band focusing on recording — Bertram is hoping to put out something by the fall — Club Night will have limited live appearances in the coming months, although they're scheduled to play a Noise Pop show in February. For now, Bertram is content to enjoy the moment — happy to find success after years of frustration.

"This is kind of insane," Bertram says. "It's weird because this is just a thing we love so much and is so pure. We had no intentions other than making music and enjoying it. Everything else is just a blissful bonus."

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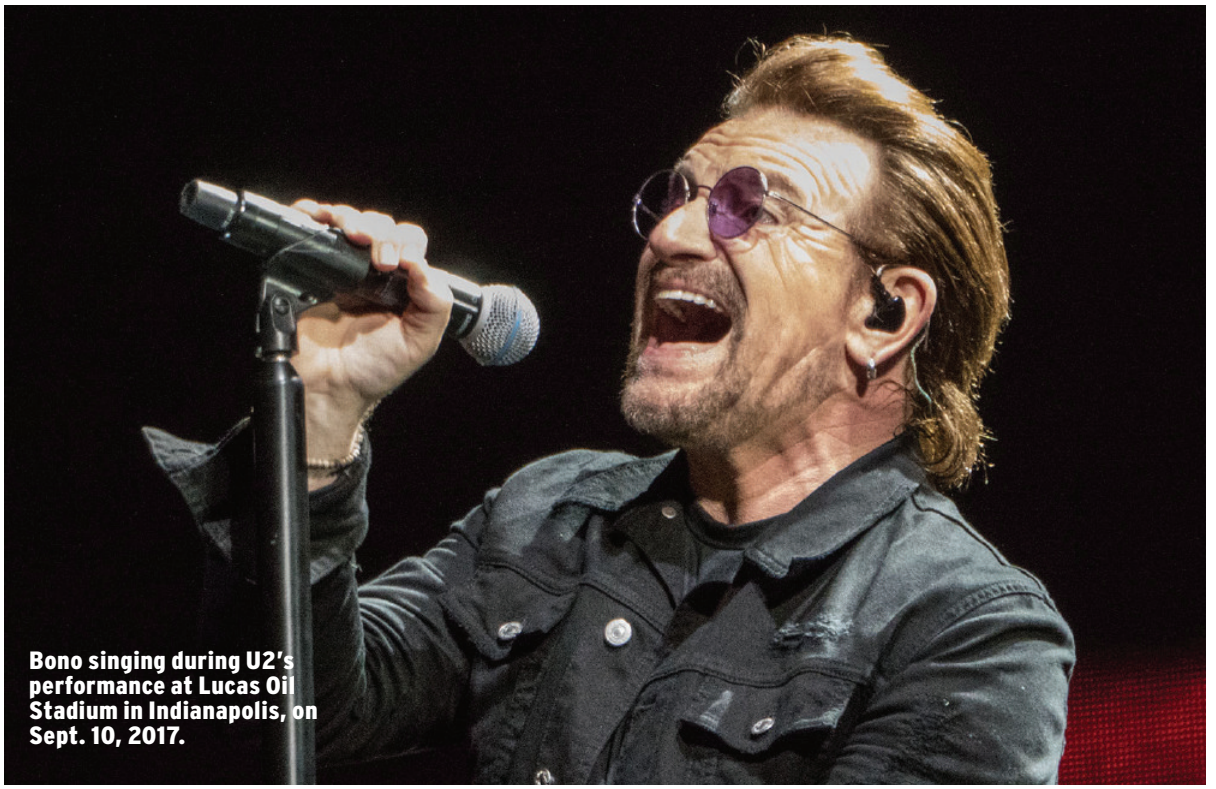
# Silly Bono, Rock Is for Girls

Bono thinks modern rock is "girly." He's not exactly wrong.

*By Elle Carroll*



Bono singing during U2's performance at Lucas Oil Stadium in Indianapolis, on Sept. 10, 2017.

Photo by Daniel Hazard | Creative Commons

**You can't make this shit up. Just** as one of the most watershed years for women in music was coming to an end, Bono — riding unreasonably high on the lukewarm reception of U2's mediocre new record, *Songs of Experience* — thought it time to announce to the world via a *Rolling Stone* interview that music has become "very girly."

In an interview, Jann Wenner, the cofounder of *Rolling Stone* and a long-time friend of the U2 frontman, let him continue.

"And there are some good things about that," Bono said, "but hip-hop is the only place for young male anger at the moment — and that's not good."

Hip-hop, sayeth Bono, has usurped rock as the place where young men can get in touch with their inner rage, which, as Bono sees it, powers rock 'n' roll. *And that's not good*. For someone who forcibly thrust his band's album to the entire iPhone-owning world, he sure seems blissfully unaware that The Sex Pistols and Ramones' discographies are never more than just a few Spotify clicks away. Not to mention how one of the most exciting hip-hop artists to break through in 2017 — you know, in the genre supposedly serving as the last bastion of young male rage — is Cardi B, a *woman*.

But Cardi B and the entire history of women in rock are inconsequential to Bono, who has offered enough eye roll-inducing opinions in recent years to turn himself into a cringe-worthy meme. Sure, no one bothers to feign surprise when Bono spouts off another ill-informed opinion, but it's hard to fault ourselves for wishing he would just give it a rest already. A 2007 episode of *South Park* rightly pinned him as "such a piece of crap," despite (if not partially because of) his ceaseless displays of charity work.

We'll stick with calling him reactionary. Bono, a dude-rock establishment for decades who's somehow incapable of shutting up about what does and does not define rock, seems threatened. U2's heyday is behind it. And the power dynamics of the music world at large have been shaken loose.

Case in point: Joni Mitchell is finally being hailed as the genius she has always been. *The New York Times* published a buzzed-about article and round-table discussion titled *Rock's Not Dead, It's Ruled By Women* in September. (Speedy Ortiz's Sadie Dupuis, Diet Cig's Alex Luciano, and Downtown Boy's Victoria Ruiz all offered insights.) In July, *NPR Music* published a list of the 150 greatest albums made by women, slating Joni Mitchell's *Blue* and Lauryn Hill's *The Miseducation of Lauryn Hill* in the one and two spots, respectively.

The list goes on. Thinkpiece after thinkpiece pointed to Mitski, Japanese Breakfast, Jay Som, Perfume Genius, and Vagabon as evidence that indie rock is no longer the territory of skinny white dudes with girl problems. "Bodak Yellow" hit cultural phenomenon levels. Love her or hate her, Taylor Swift won a symbolic $1 countersuit against a DJ who allegedly groped her, then knocked "Despacito" out of the no. 1 spot on *Billboard* with "Look What You Made Me Do." As the year wound to a close, Lorde, St. Vincent, and SZA made regular appearances beside Kendrick Lamar and Vince Staples on year-end best-of lists.

Meanwhile, the #MeToo movement swept through the industry. Sheryl Crow, Björk, and Lady Gaga came forward; PWR BTTM, Brand New's Jesse Lacey, and Ducktails' Matt Mondanile fell from grace. L.A. Reid and Russell Simmons fielded rape accusations. The twisted dream, in all its patriarchal toxicity, was over.

Thank goddess for that. #MeToo not only broke the silence, it helped shake rock free of the young-male-anger stranglehold Bono so treasures.

That said, Bono's comment, alongside the #MeToo accusations, speaks to rock's innate aversion to women across all eras. Rock prefers its women to be muted muses: Laylas, Mustang Sallys, Sweet Carolines, hordes of nameless women whose narratives begin and end with her effect on a man. Even the rise of political punk in the '80s left little room for girls — at the front or otherwise — until the women of Riot grrrl demanded it.

But the Riot grrrl sea change failed to turn the tides for good. As the '90s gave way to the 2000s, new subgenres found creative new ways to marginalize. In her landmark 2003 essay *Emo: Where The Girls Aren't*, Jessica Hopper aired her frustrations at emo and punk's newfound myopic misogyny: "I simply cannot substantiate the effort it takes to give a flying fuck about the genre/plague we know as emo songs that don't consider the world beyond boy bodies, their broken hearts, or their vans."

Bono laments rock's surrender to the girls; most young women revel in how the genre is no longer the exclusive domain of angry young men eager to lament the women who dared wrong them. But if #MeToo has proven anything, it's that the overwhelming number of victims of male rage are women.

What Bono fails to acknowledge — and it's difficult to educate yourself on the way culture is changing when you've spent every album cycle professing what rock 'n' roll means to whatever journalist will listen — is that the mainstream influence of the genre he so loves (and is weirdly eager to eulogize) has been on a steady decline for years. Hip-hop is to the 21st century what rock was to the second half of the 20th century. Rock's cultural capital has lessened, creating an underground environment primed for women to start rewriting the rules.

And that is exactly what is happening — inside and outside the genre. Beyoncé is the biggest artist on the planet, period. Last year, her younger sister made one of the most remarkable R&B albums of all time. It took decades, but women have taken a seat at the table. Bono can think what he wants. We won't be relinquishing it anytime soon.

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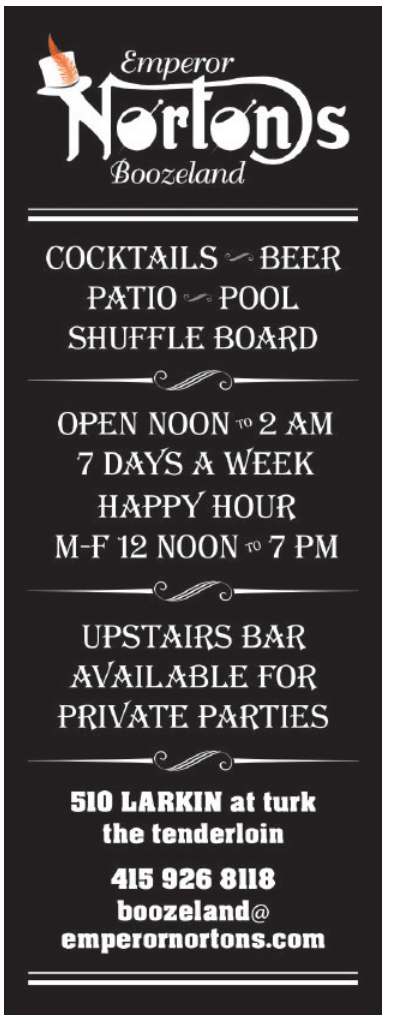

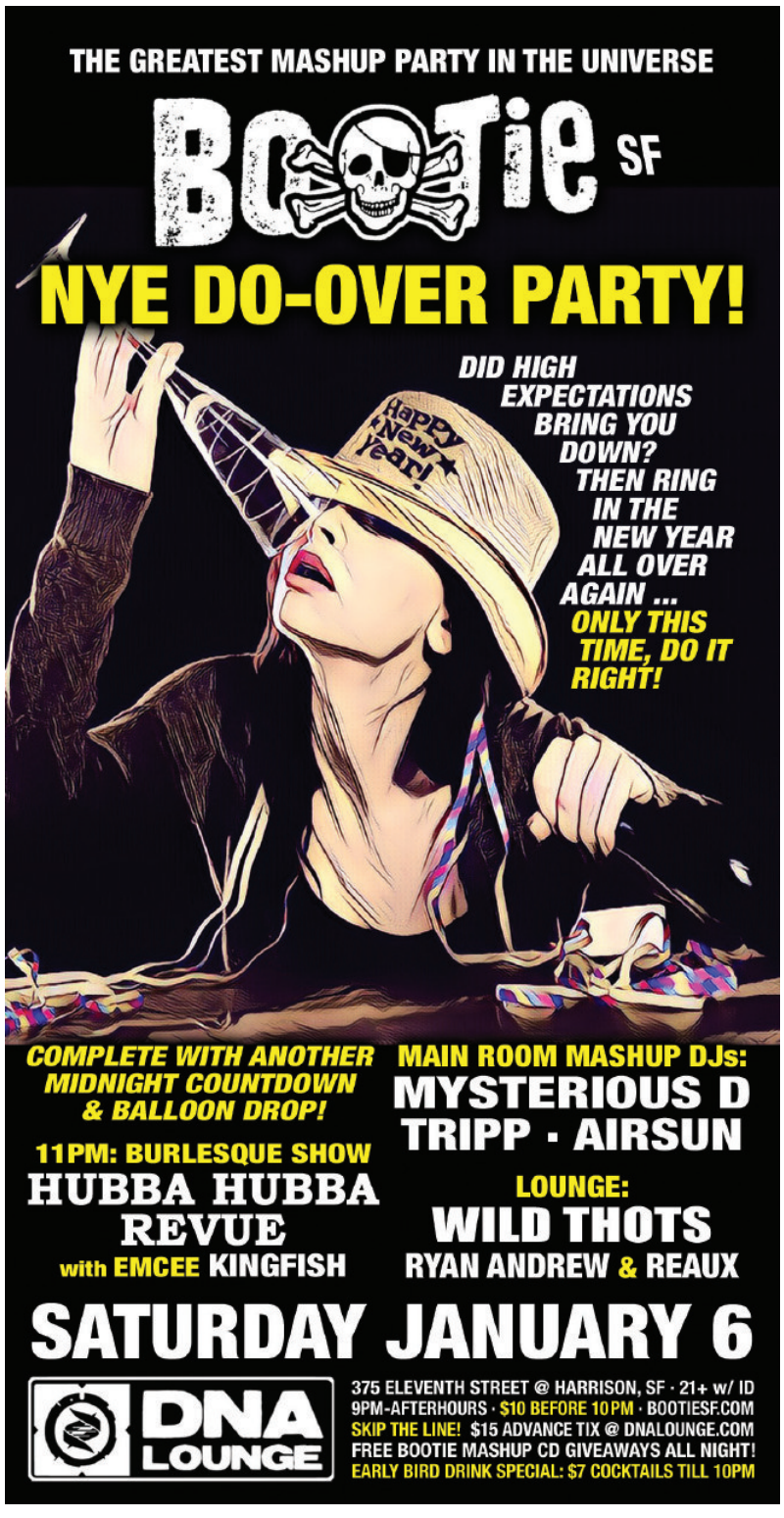
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COMPLETE WITH ANOTHER MIDNIGHT COUNTDOWN & BALLOON DROP!
11PM: BURLESQUE SHOW
HUBBA HUBBA REVUE
with EMCEE KINGFISH
MAIN ROOM MASHUP DJs:
MYSTERIOUS D
TRIPP · AIRSUN
LOUNGE:
WILD THOTS
RYAN ANDREW & REAUX
SATURDAY JANUARY 6
DNA LOUNGE
375 ELEVENTH STREET @ HARRISON, SF · 21+ w/ ID
9PM-AFTERHOURS · $10 BEFORE 10 PM · BOOTIESF.COM
SKIP THE LINE! $15 ADVANCE TIX @ DNALOUNGE.COM
FREE BOOTIE MASHUP CD GIVEAWAYS ALL NIGHT!
EARLY BIRD DRINK SPECIAL: $7 COCKTAILS TILL 10PM



Club listings are offered as a free service to *SF Weekly* readers and are subject to space restrictions. To change an existing listing or to have a listing added, email (Calendar@sfweekly.com), fax (777-1839), or mail (835 Market St., Suite 550, S.F.,CA 94103). Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs – searchable by keyword, date, and genre – are available online.

## THURSDAY, JAN. 4

### ROCK

**Bottom of the Hill:** 1233 17th St., San Francisco, 415-621-4455. Songs For Snakes, w/ Cables & Arms, Get Out, 9 p.m., $10-$12.

**Brick & Mortar Music Hall:** 1710 Mission, San Francisco, 415-800-8782. The Apollo ERA, w/ Mad Bad Racket, The Radio Fliers, 8 p.m., $8-$10.

**The Chapel:** 777 Valencia, San Francisco, 415-551-5157. Loco Tranquilo, w/ Locus Pocus, 9 p.m., $15.

### DANCE

**Aunt Charlie's Lounge:** 133 Turk, San Francisco, 415-441-2922. "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., $5-$7.

**Beaux:** 2344 Market, San Francisco, 415-863-4027. "My So-Called Night," '90s dance party with VJs Jorge Terez & Becky Knox, 9 p.m., free.

**The Cafe:** 2369 Market, San Francisco, 415-621-4434. "Picante," w/ DJ Marco & guest DJs, 9 p.m.-2 a.m., Free.

**Cat Club:** 1190 Folsom, San Francisco, 415-703-8964. "Class of '84," w/ DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., $8 ($6 before 9:30 p.m.), www.facebook.com/pages/Thursday-nights-at-Cat-Club/191272240888168.

**Holy Cow:** 1535 Folsom, San Francisco, 415-621-6087. Takeover Thursday, 10 p.m.-2 a.m., www.theholycow.com/.

**Infusion Lounge:** 124 Ellis, San Francisco, 415-421-

# CONCERTS

**SUMif with Saro,vverevvolf at Rickshaw Stop Fri. Jan. 5.**

## THURSDAY, JAN. 4

**Songs For Snakes:** W/ Cables & Arms, Get Out, 9 p.m., $10-$12. Bottom of the Hill, 1233 17th St., San Francisco, 415-621-4455.

**The Apollo ERA:** W/ Mad Bad Racket, The Radio Fliers, 8 p.m., $8-$10. Brick & Mortar Music Hall, 1710 Mission, San Francisco, 415-800-8782.

## FRIDAY, JAN. 5

**Cowgirl Clue:** W/ Distractor, Slater, DJ Wy@ Shears, 9 p.m., $10-$13. Bottom of the Hill, 1233 17th St., San Francisco, 415-621-4455.

**David Bowie Birthday Bash:** W/ The First Church of the Sacred Silversexual, 9 p.m., $25. The Chapel, 777 Valencia, San Francisco, 415-551-5157.

**Direct Collapse:** W/ Wander, The Culling, Supplement, 8 p.m., $8. Brick & Mortar Music Hall, 1710 Mission, San Francisco, 415-800-8782.

**Founders Day J5:** W/ DJ AnD, 9 p.m., $10-$20. The New Parish, 579 18th St., Oakland, 510-444-7474.

**Long Beach Dub Allstars:** 9 p.m., $25. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

**ONOFF:** W/ State Line Empire, Zed, Featherwitch, 9 p.m., $15-$18. Slim's, 333 11th St., San Francisco, 415-255-0333.

**Queer Pajama Fest:** 7 p.m., $5-$7. 924 Gilman, 924 Gilman, Berkeley, 510-524-8180.

**Reid Genauer and Folks:** 9 p.m., $21. Great American Music Hall, 859 O'Farrell, San Francisco, 415-885-0750.

**Saro + Sumif:** W/ vverevvolf, D Aaron Axelsen, 9 p.m., $10-$12. Rickshaw Stop, 155 Fell, San Francisco, 415-861-2011.

**XSCAPE:** W/ Monica, Tamar Braxton, 7:30 p.m., $55-$280. Oracle Arena, 7000 Coliseum, Oakland, 510-569-2121.

## SATURDAY, JAN. 6

**Behrouz:** W/ Rooz, Bo Borzu, 9:30 p.m., $10. Audio, 316 11th St., San Francisco, 310-869-3364.

**Brothers Prince:** W/ More Fatter, 9 p.m., $13-$16. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

**David Bowie Birthday Bash:** W/ The First Church of the Sacred Silversexual, 9 p.m., $25. The Chapel, 777 Valencia, San Francisco, 415-551-5157.

**DJ Sneak:** W/ CJ Larsen, Jamie Swing, 10 p.m., $5-$20. Halcyon, 314 11th St., San Francisco.

**The Easy Leaves:** W/ Western Winter Formal VI, Western Centuries, Alison Harris, 9 p.m., $20. Great American Music Hall, 859 O'Farrell, San Francisco, 415-885-0750.

**Junkyard:** W/ The Brodys, The Kegels, 9 p.m., $12-$15. Bottom of the Hill, 1233 17th St., San Francisco, 415-621-4455.

**Matthew Dekay:** W/ Mark Slee, Hilary Mertaugh, 9:30 p.m., $15-$20. The Midway, 900 Marin, San Francisco.

**Non Stop Bhangra:** 9 p.m.-2 a.m., $15-$20, nsb138.eventbrite.com. Public Works, 161 Erie, San Francisco, 415-932-0955.

**Ships in the Night:** 9 p.m., Sold Out. The New Parish, 579 18th St., Oakland, 510-444-7474.

## SUNDAY, JAN. 7

**Will Haven:** W/ Catapult The Dead, Concrete Walls, 3 p.m., $10. Bottom of the Hill, 1233 17th St., San Francisco, 415-621-4455.

## WEDNESDAY, JAN. 10

**Tribe Divine:** W/ MetronOhm, Polartropica, 9 p.m., $10-$12. Bottom of the Hill, 1233 17th St., San Francisco, 415-621-4455.

8700. "Trend Thursdays," 10 p.m., $10.
**Neck of the Woods:** 406 Clement, San Francisco, 415-387-6343. Thirst Trap Thursday, The latest hip-hop and Top 40 jams with DJ Eric Brian, 9 p.m., Free, www.neckofthewoodssf.com/event/1312991-thirst-trap-thursday-san-francisco/.
**Pop's Bar:** 2800 24th St., San Francisco, 415-872-5160. BFF.fm, w/ Drew Smith. Rotating BFF.fm DJs spin a variety of tunes including indie rock, garage, electronic music, and more., 9 p.m., Free, bff.fm.
**Q Bar:** 456 Castro, San Francisco, 415-864-2877. "Throwback Thursdays," w/ DJ Jorge Terez, 9 p.m.-2 a.m., Free.
**Raven:** 1151 Folsom, San Francisco, 415-431-1151. "1999," w/ DJ Mark Andrus., 9 p.m., Free, facebook.com/1999sf.
**Temple:** 540 Howard, San Francisco, 415-978-9942. "Next Level Thursdays," 10 p.m., free with RSVP.
**Underground SF:** 424 Haight, San Francisco, 415-864-7386. "Bubble," 10 p.m., free, facebook.com/LowerHaightbubble.

### HIP-HOP

**John Colins:** 138 Minna, San Francisco, 415-512-7493. "Groove Theory," w/ DJ Natural, 10 p.m., free.
**Skylark Bar:** 3089 16th St., San Francisco, 415-621-9294. "Peaches," w/ Lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free, facebook.com/peachesladydjcrew.

### ACOUSTIC

**Bazaar Cafe:** 5927 California, San Francisco, 415-831-5620. Acoustic Open Mic with Josh Beemish, 7 p.m., free.
**Plough & Stars:** 116 Clement, San Francisco, 415-751-1122. The Shannon Céilí Band, first Thursday of every month, 9 p.m., free.
**Revolution Cafe:** 3248 22nd St., San Francisco, 415-642-0474. Honey of the Heart (Justin Ancheta & Maren Metke), first Thursday of every month, 8 p.m.

### JAZZ

**Elite Cafe:** 2049 Fillmore, San Francisco, 415-673-5483. Live Jazz at The Elite Cafe, Thursdays, 6:30-9:30 p.m., Free.
**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco, 415-397-5397. Eugene Pliner Quartet with Tod Dickow, first and third Thursday of every month, 7:30 p.m., free.
**Zingari:** 501 Post, San Francisco, 415-885-8850. Barbara Ochoa, 7:30 p.m., free.

### INTERNATIONAL

**Sheba Piano Lounge:** 1419 Fillmore, San Francisco, 415-440-7414. Latin Breeze, 8:30 p.m.

### BLUES

**Biscuits & Blues:** 401 Mason, San Francisco, 415-292-2583. Harvey Mandel, 7:30 & 9:30 p.m., $22.
**The Condor Club:** 560 Broadway, San Francisco, 415-781-8222. The Bloozdogz, Fridays, 3-7 p.m.; Thursdays, 4-7 p.m., Free.
**The Saloon:** 1232 Grant, San Francisco, 415-989-7666. Christopher Ford, first Thursday of every month, 4 p.m.

### COUNTRY

**Space 550:** 550 Barneveld, San Francisco, 415-550-8286. Sundance Saloon, Gay-friendly country dancing, Thursdays, 6:30 p.m.; Sundays, 5 p.m., $5, sundancesaloon.org.

### EXPERIMENTAL

**The Luggage Store:** 1007 Market, San Francisco, 415-255-5971. LSG New Music Series, 8 p.m., $6-$15 sliding scale, outsound.org.

### ROCKABILLY

**Tupelo:** 1337 Grant, San Francisco, 415-981-9177. Whisky Pills Fiasco, first Thursday of every month, 9:30 p.m.

## FRIDAY, JAN. 5

### ROCK

**Bottom of the Hill:** 1233 17th St., San Francisco, 415-621-4455. Cowgirl Clue, w/ Distractor, Slater, DJ Wy@ Shears, 9 p.m., $10-$13.
**Brick & Mortar Music Hall:** 1710 Mission, San Francisco, 415-800-8782. Direct Collapse, w/ Wander, The Culling, Supplement, 8 p.m., $8.
**The Chapel:** 777 Valencia, San Francisco, 415-551-5157. David Bowie Birthday Bash, w/ The First Church of the Sacred Silversexual, Fri., Jan. 5, 9 p.m.; Sat., Jan. 6, 9 p.m., $25.
**Slim's:** 333 11th St., San Francisco, 415-255-0333. ONOFF, w/ State Line Empire, Zed, Featherwitch, 9 p.m., $15-$18.

### DANCE

**Beaux:** 2344 Market, San Francisco, 415-863-4027. "Manimal," 9 p.m., free before 10 p.m.
**The Cafe:** 2369 Market, San Francisco, 415-621-4434. "Boy Bar," 9 p.m., $5, guspresents.com.
**Cat Club:** 1190 Folsom, San Francisco, 415-703-8964. "Strangelove," New Wave, industrial, goth, and gloomy '80s with DJ Tomas Diablo, first Friday of every month, 9:30 p.m., $8 ($5 before 10 p.m.), strangelovesf.com.
**Columbus Cafe:** 562 Green, San Francisco, 415-274-2599. SOUL TIME! Funky Soul First Fridays, DJ's spinning 1960's & 70's funk, soul, crossover, northern soul, and disco all on original vinyl 45 records., first Friday of every month, 8:30 p.m.-1 a.m., Free, 415-274-2599, www.facebook.com/BayCitySoul.
**DNA Lounge:** 375 11th St., San Francisco, 415-626-1409. Riddm Hours, w/ Helicopter Showdown, Xaebor, Seriph, Dare, Vatic, K9, J-Costa, first Friday of every month, 9 p.m., $17-$25.
**The Grand Nightclub:** 520 Fourth St., San Francisco, 415-814-3008. Latino Fridays, World Class DJ's playing the best Latin Hits x Top 40 x Hip Hop, 10 p.m.-2 a.m., Free, www.grandnightclub.com/events.
**Infusion Lounge:** 124 Ellis, San Francisco, 415-421-8700. "Flight Fridays," 10 p.m., $10.
**Oasis:** 298 11th St., San Francisco, 415-985-4442. "Polyglamorous," first Friday of every month, 10 p.m., $7-$10.
**Origin:** 1538 Fillmore, San Francisco, 415-825-0338. "OMGF," 9:30 p.m.
**Q Bar:** 456 Castro, San Francisco, 415-864-2877. "Hard," w/ DJ Haute Toddy, 9 p.m.-2 a.m., $3.
**Raven:** 1151 Folsom, San Francisco, 415-431-1151. "Club Raven," Every Friday with DJ Mark Andrus. Free before 11pm., 9 p.m.-2 a.m., $10, 415-431-1151, info@ravenbarsf.com, www.ravenbarsf.com/.
**Rickshaw Stop:** 155 Fell, San Francisco, 415-861-2011. Saro + Sumif, w/ vverevvolf, D Aaron Axelsen, 9 p.m., $10-$12.
**S.F. Eagle:** 398 12th St., San Francisco, 415-626-0880. "Vittles," w/ DJ Bulldog Mike, first Friday of every month, 8 p.m.
**Slate Bar:** 2925 16th St., San Francisco, 415-558-8521. "Soul Funky," w/ resident DJ Kevin Garcia, first Friday of every month, 7-10 p.m., free, facebook.com/soulfunkysf.

### HIP-HOP

**The Lister:** 77 Cambon Drive, San Francisco, 415-584-4445. Top 40 Dance Party, DJ Souljah & guests, spinning current & classic hip hop, top 40 hits. No Cover, no dress code. 9pm-closing, $3 drink specials/vodka cranberry/lemon drops. Pool Tables & Beer Pong, 9 p.m., Free.

### ACOUSTIC

**The Chieftain:** 198 Fifth St., San Francisco, 415-615-0916. Ivor Collins, 8 p.m.
**The Sports Basement:** 610 Old Mason, San Francisco, 415-437-0100. "Breakfast with Enzo," w/ Enzo Garcia, 10 a.m., $7, www.enzogarcia.com.

### JAZZ

**Atlas Cafe:** 3049 20th St., San Francisco, 415-648-1047. Quinoa Co-Op, first Friday of every month, 8-10 p.m., Free, www.atlascafe.net.
**Bird & Beckett:** 653 Chenery, San Francisco, 415-586-3733. Don Prell's SeaBop Ensemble, first Friday of every month, 5:30 p.m., $10 suggested donation per adult; Stu Pilorz/Mark Rinta Quartet, Stu Pllorz and Mark Rinta lead the band for a weekly after-work jazz party., Fridays, 5:30-8 p.m., $10 suggested donation, 415-586-3733, www.birdbeckett.com.
**Cliff House:** 1090 Point Lobos, San Francisco, 415-386-3330. John Kalleen Group, first Friday of every month, 7 p.m.
**Club Deluxe:** 1511 Haight, San Francisco, 415-552-6949. Lavay Smith & Her Skillet Lickin' Soultet, first Friday of every month, 10 p.m.
**Comstock Saloon:** 155 Columbus, San Francisco, 415-617-0071. Gaucho, Mondays, Fridays, 8-11 p.m., Free, www.gauchojazz.com.
**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco, 415-397-5397. Charles Unger Experience, Fridays, 7:30 p.m.; Wednesdays, 7:30 p.m., free.
**The Royale:** 800 Post, San Francisco, 415-441-4099. Wrapped in Plastic, first Friday of every month, 9 p.m., free.
**Top of the Mark:** One Nob Hill, 999 California, San Francisco, 415-616-6916. Black Market Jazz Orchestra, 9 p.m., $10.
**Zingari:** 501 Post, San Francisco, 415-885-8850. Joyce Grant, 8 p.m., free.

### INTERNATIONAL

**Bissap Baobab:** 3372 19th St., San Francisco, 415-826-9287. "Paris-Dakar African Mix Coupe Decale," 10 p.m., $5.
**Space 550:** 550 Barneveld, San Francisco, 415-550-8286. "Dance Fridays," weekly salsa & bachata party, 7:30 p.m., facebook.com/DanceSalsaOnFriday.

### BLUES

**Biscuits & Blues:** 401 Mason, San Francisco, 415-292-2583. JJ Thames, 7:30 & 10 p.m., $24.
**The Condor Club:** 560 Broadway, San Francisco, 415-781-8222. The Bloozdogz, Fridays, 3-7 p.m.; Thursdays, 4-7 p.m., Free.
**LEVYstudio:** 19 Heron, San Francisco, 415-701-1300. Friday Night Blues, weekly blues dance lessons and DJ party, 8 p.m., $11-$15, sundownblues.com/friday-night-blues.html.
**The Saloon:** 1232 Grant, San Francisco, 415-989-7666. Lisa Kindred, first Friday of every month, 4 p.m.; Lonnie's Eggs, first Friday of every month, 9:30 p.m.
**Tupelo:** 1337 Grant, San Francisco, 415-981-9177. Jinx Jones & The KingTones, first Friday of every month, 9 p.m.

### EXPERIMENTAL

**Audium:** 1616 Bush, San Francisco, 415-771-1616. Audium 9, 8:30 p.m., $20.

### FUNK

**Balancoire:** 2565 Mission, San Francisco, 415-920-0577. Funky Fridays, first Friday of every month, 6 p.m., Free.

### SOUL

**Edinburgh Castle:** 950 Geary, San Francisco, 415-885-4074. "Take a Trip: Old Music for Dance People," w/ DJ John Diaz, 10 p.m., free, facebook.com/takeatripeveryfriday.
**The Knockout:** 3223 Mission, San Francisco, 415-550-6994. "Oldies Night," w/ DJs Primo, Daniel, Lost Cat, friends, first Friday of every month, 10 p.m., $4, www.facebook.com/groups/39432821853.

### ROCK

**Uptown Nightclub:** 1928 Telegraph, Oakland, 510-451-8100. First Friday Showcase, A live music showcase celebrating Bay Area artists and musicians., first Friday of every month, 5 p.m., Free.

### HIP-HOP

**The New Parish:** 579 18th St., Oakland, 510-444-7474. Founders Day J5, w/ DJ AnD, 9 p.m., $10-$20.

### ACOUSTIC

**924 Gilman:** 924 Gilman, Berkeley, 510-524-8180. Queer Pajama Fest, 7 p.m., $5-$7.

## SATURDAY, JAN. 6

### ROCK

**Bottom of the Hill:** 1233 17th St., San Francisco, 415-621-4455. Junkyard, w/ The Brodys, The Kegels, 9 p.m., $12-$15.
**The Chapel:** 777 Valencia, San Francisco, 415-551-5157. David Bowie Birthday Bash, w/ The First Church of the Sacred Silversexual, Fri., Jan. 5, 9 p.m.; Sat., Jan. 6, 9 p.m., $25.
**Slim's:** 333 11th St., San Francisco, 415-255-0333. Hot Water Music, w/ Dead To Me, Racquet Club, 8 p.m., $26-$30.

### DANCE

**Audio:** 316 11th St., San Francisco, 310-869-3364. Behrouz, w/ Rooz, Bo Borzu, 9:30 p.m., $10.
**Cat Club:** 1190 Folsom, San Francisco, 415-703-8964. "Leisure," w/ DJs Aaron & Omar, first Saturday of every month, 10 p.m., $8, www.popscene-sf.com.
**Codeword:** 917 Folsom St, San Francisco. Boy Division, SF's Queerwave Dance Party! The spot to celebrate decades of music from classic New Wave and Britpop to contemporary Electro - with plenty of room to dance and mingle. Everyone is welcome!, first Saturday of every month, 9:30 p.m.-2:30 a.m., $5-$8, 415-626-1409, www.facebook.com/boydivisionsf/.
**DNA Lounge:** 375 11th St., San Francisco, 415-626-1409. "Bootie S.F.," 9 p.m., $10-$20, bootiesf.com.
**The Empire Room:** 555 Golden Gate, San Francisco. "Empire Ballroom," 9 p.m., $20 before 11 p.m., empireballroomsf.com.
**The EndUp:** 401 Sixth St., San Francisco, 415-646-0999. "Ibiza Day Club," 2 p.m., ibizadayclub.com; "Rel8," first Saturday of every month, 10 p.m.
**Halcyon:** 314 11th St., San Francisco. DJ Sneak, w/ CJ Larsen, Jamie Swing, 10 p.m., $5-$20.
**Holy Cow:** 1535 Folsom, San Francisco, 415-621-6087. Holy Cow Saturday, Enjoy your favorite Hip Hop & Club Hits at high volume!, 10 p.m.-2 a.m., Free.
**Infusion Lounge:** 124 Ellis, San Francisco, 415-421-8700. "Infusion Saturdays," 10 p.m.-2 a.m., $10.
**Lookout:** 3600 16th St., San Francisco, 415-703-9751. "Bounce!," 9 p.m., $3.
**Madrone Art Bar:** 500 Divisadero, San Francisco, 415-241-0202. "The Prince & Michael Experience," w/ DJ Dave Paul, first Saturday of every month, 9 p.m., $5, www.bombhiphop.com/PvsM.html.
**The Midway:** 900 Marin, San Francisco. Matthew Dekay, w/ Mark Slee, Hilary Mertaugh, 9:30 p.m., $15-$20.
**Q Bar:** 456 Castro, San Francisco, 415-864-2877. "Saturgay," w/ DJ Stanley Frank, 9 p.m.-2 a.m., Free before 10pm, $3 after.
**S.F. Eagle:** 398 12th St., San Francisco, 415-626-0880. "Spitroast," first Saturday of every month, 9 p.m.
**The Stud:** 399 Ninth St., San Francisco, 415-863-6623. "Go Bang!," w/ DJs Sergio Fedasz, Steve Fabus, Prince Wolf, and guests, first Saturday of every month, 9 p.m., $10 (free before 10 p.m.), gobangsf.com.
**Underground SF:** 424 Haight, San Francisco, 415-864-7386. "Push the Feeling," w/ residents Yr Skull & Kevin Meenan, first Saturday of every month, 9 p.m., facebook.com/pushthefeeling.

### HIP-HOP

**Edinburgh Castle:** 950 Geary, San Francisco, 415-885-4074. "Candy Rain," first and third Saturday of every month, 10 p.m., $3.
**Holy Cow:** 1535 Folsom, San Francisco, 415-621-6087. Cameo Fridays, Hip-hop from the 80's, 90's, and today's Top 40, 10 p.m.-2 a.m., theholycow.com.
**John Colins:** 138 Minna, San Francisco, 415-512-7493. "I Love The City," w/ DJs Sean G & Z-Mo, first Saturday of every month, 10 p.m.
**The Lister:** 77 Cambon Drive, San Francisco, 415-584-4445. 80's and 90's Throwback Party, w/ DJs and MCs, 9 p.m., Free.

### ACOUSTIC

**Atlas Cafe:** 3049 20th St., San Francisco, 415-648-1047. Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6 p.m., free.
**The Chieftain:** 198 Fifth St., San Francisco, 415-615-0916. Damir, 8 p.m.
**Plough & Stars:** 116 Clement, San Francisco, 415-751-1122. "Americana Jukebox," first Saturday of every month, 9 p.m., $6-$10, shelbyashpresents.net.

### JAZZ

**Burritt Room:** 417 Stockton, San Francisco, 415-400-0555. Kamikaze Butterfly, 7 p.m.
**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco, 415-397-5397. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.
**Sheba Piano Lounge:** 1419 Fillmore, San Francisco, 415-440-7414. The Robert Stewart Experience,

THUR JANUARY 4 • 6PM - 10PM • FREE
HAPPY HOUR
W/ DJ K.C.
ROCK N ROLL, CLASSIC JAMAICAN, COUNTRY SONGS FOR SAILING

FOLLOWING AT 10PM - 2AM • FREE
EARTHQUAKE SHAKE
W/ LIGHTNIN' JEFF G.
GLAM, PUNK, POWERPOP+ROCK'N'ROLL!

FRI JANUARY 5 • 6PM - 10PM • FREE
AMPLIFIED SOUL!
SPECIAL FRIDAY EDITION HEAVY SOUL AND THE RIGHT ON GET DOWN SOUND
CURATED BY DJ TONE ARM

FOLLOWING AT 10PM - 2AM • $5 BEFORE 11, $10 AFTER
BOOM! SHAK-A-LAK-A
FUNK, SOUL, DISCO, WAVE, SYNTH-POP, HIP-HOP, GROOVE, INTERNATIONAL
DJ 2 SHY-SHY & DJ MELT W/U

SAT JANUARY 6 • 6PM - 9:45PM • $8
HAROLD RAY AND EAST SIDE DYNAMITE
W/ THE BUSHRODS

FOLLOWING AT 10PM - 2AM • $5 BEFORE 11, $10 AFTER
EL SUPERRITMO!
DJ EL KOOL KYLE Y DJ ROGER MÁS
CUMBIA, DANCEHALL, HIP-HOP, REGGAETON, SALSA BUENA Y MAS!

SUN JANUARY 7 • 10PM - 2AM • FREE
DIMENSIONS
W/ DJS JUSTIN & KURT
TECHNICOLOR SOUNDS: SOFT VINYL SOUL

MON JANUARY 8 • 7:30PM - 11PM • FREE
THE MONDAY MAKE-OUT
CUTTING EDGE BAY AREA JAZZ & IMPROV
ROOTS AND SPACE
OUROBOROS
INSTAGON

TUE JANUARY 9 • 9:30AM - 2AM• FREE
SLOW JAMS
DEEP & SWEET 60s SOUL & STUFF
DJ PAUL COSTUROS W/ DX N GUEST

WED JANUARY 10 • 6PM - 9:30PM • FREE
MAWKISH TWADDLE
W/ DJ STILL OR SPARKLING?
SUNSHINE POP, BUBBLEGUM, POWER POP, INDIE ROCK, PSYCH POP, POST-PUNK, CHAMBER POP, C86, EASY LISTENING, TWEE POP, GLAM, NORTHERN SOUL, HONKY TONK, DISCO, SHOEGAZE, FUZZ, & OCCASIONAL DISSONANCE

FOLLOWING AT 9:30PM - 2AM • FREE
BURN DOWN THE DISCO!
80S DANCE PARTY!
GROOVE, WAVE, GOTH, SYNTH-POP, HIP-HOP
DJ 2SHY-SHY & DJ MELT W/ U

3225 22nd ST. @ MISSION SF CA 94110
415-647-2888 • www.makeoutroom.com


9 p.m.

## INTERNATIONAL

**1015 Folsom:** 1015 Folsom, San Francisco, 415-991-1015. "Pura," 9 p.m., $20, puraclub.com.
**Balancoire:** 2565 Mission, San Francisco, 415-920-0577. Tango Brunch, 11 a.m., $10 for tango lesson (free dance after 1 p.m.).
**Bissap Baobab:** 3372 19th St., San Francisco, 415-826-9287. "Paris-Dakar African Mix Coupe Decale," 10 p.m., $5.
**Caffe Trieste:** 601 Vallejo, San Francisco, 415-392-6739. Caffe Trieste Saturday Concert, 2 p.m.
**Make-Out Room:** 3225 22nd St., San Francisco, 415-647-2888. "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10 p.m., $5-$10.
**Space 550:** 550 Barneveld, San Francisco, 415-550-8286. "Club Fuego," 8 p.m., facebook.com/pages/Club-Fuego-Space-550/216021538521870.

## BLUES

**Atlas Cafe:** 3049 20th St., San Francisco, 415-648-1047. Blind Lemon Pledge, first Saturday of every month, 7 p.m., free.
**Biscuits & Blues:** 401 Mason, San Francisco, 415-292-2583. The Ray Charles Project, 7 & 9:30 p.m., $30.
**Lou's Fish Shack:** 300 Jefferson, San Francisco, 415-771-5687. Willie G, 8 p.m.
**The Saloon:** 1232 Grant, San Francisco, 415-989-7666. The Jukes, first Saturday of every month, 4 p.m.; Daniel Castro, first Saturday of every month, 9:30 p.m.

## EXPERIMENTAL

**Audium:** 1616 Bush, San Francisco, 415-771-1616. Audium 9, 8:30 p.m., $20.

## FUNK

**The Willows:** 1582 Folsom St., San Francisco, 415-529-2039. SOUL TIME!, 60's & 70's soul 'n funk vinyl party., Every third Saturday, 9 p.m.-2 a.m. continues through Dec. 17, Free, www.facebook.com/BayCitySoul/.

## SOUL

**Elbo Room:** 647 Valencia, San Francisco, 415-552-7788. "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, and Paul Paul, first Saturday of every month, 10 p.m., $10 ($5 in formal attire).

## ROCK

**924 Gilman:** 924 Gilman, Berkeley, 510-524-8180. The Sewer Trout Experience, w/ Cringeworthy, The Bananas, Captain 9's & The Knickerbocker Trio, The Love Songs, 7:30 p.m., $10-$12.

## DANCE

**The New Parish:** 579 18th St., Oakland, 510-444-7474. Ships in the Night, 9 p.m., Sold Out.

# SUNDAY, JAN. 7

## ROCK

**Bottom of the Hill:** 1233 17th St., San Francisco, 415-621-4455. Will Haven, w/ Catapult The Dead, Concrete Walls, 3 p.m., $10.

## DANCE

**Beaux:** 2344 Market, San Francisco, 415-863-4027. "Big Top," 9 p.m., free.
**The Edge:** 4149 18th St., San Francisco, 415-863-4027. "Kick It!: '80s at 8," w/ DJ MC2, 8 p.m.
**The EndUp:** 401 Sixth St., San Francisco, 415-646-0999. "Sundaze," 1 p.m., free before 3 p.m; "BoomBox," first Sunday of every month, 8 p.m.
**F8:** 1192 Folsom, San Francisco, 415-857-1192. "Stamina," w/ DJs Lukeino, Jamal, and guests, 10 p.m., free, staminasundays.com.
**Holy Cow:** 1535 Folsom, San Francisco, 415-621-6087. Holy Sundays, Day and night club party, Sundays, 3-9 p.m.
**The Knockout:** 3223 Mission, San Francisco, 415-550-6994. "Sweater Funk," 10 p.m., free, facebook.com/sweaterfunk.
**Lookout:** 3600 16th St., San Francisco, 415-703-9751. "Jock," Sundays, 3-8 p.m., $2.
**MatrixFillmore:** 3138 Fillmore, San Francisco, 415-563-4180. "Bounce," 10 p.m., facebook.com/BounceSundays.
**S.F. Eagle:** 398 12th St., San Francisco, 415-626-0880. "Time Machine," w/ DJ Rotten Robbie, first Sunday of every month, 6 p.m., $5 after 7 p.m.
**Slide:** 430 Mason, San Francisco, 415-421-1916. "Replay Sundays," 9 p.m., free.

## HIP-HOP

**Boom Boom Room:** 1601 Fillmore, San Francisco, 415-673-8000. "Return of the Cypher," 9:30 p.m., free.
**Double Dutch:** 3192 16th St., San Francisco, 415-503-1670. "Select Sundays," w/ DJs Lando1 & Natural, 10 p.m.
**El Rio:** 3158 Mission, San Francisco, 415-282-3325. "Swagger Like Us," w/ resident DJs dav0 & boy_friend, first Sunday of every month, 2 p.m., swaggersf.com.

## ACOUSTIC

**The Chieftain:** 198 Fifth St., San Francisco, 415-615-0916. Traditional Irish Session, Sundays, 6 p.m.; Mondays, 8 p.m.
**The Lucky Horseshoe:** 453 Cortland, San Francisco. Bernal Mountain Bluegrass Jam, 4 p.m., free.
**Plough & Stars:** 116 Clement, San Francisco, 415-751-1122. Seisiún, 9 p.m.

## JAZZ

**Amnesia:** 853 Valencia, San Francisco, 415-970-0012. The Hot Baked Goods, first and third Sunday of every month, 6 p.m., free; Kally Price Old Blues & Jazz Band, first Sunday of every month, 9 p.m., $7-$10.
**Brenda's French Soul Food:** 652 Polk, San Francisco, 415-345-8100. Gaucho, Sundays, 5-8 p.m., Free, www.gauchojazz.com.
**Doc's Lab:** 124 Columbus, San Francisco, 415-649-6191. Electric Squeezebox Orchestra, 6 p.m., $10.
**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco, 415-397-5397. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.
**Madrone Art Bar:** 500 Divisadero, San Francisco, 415-241-0202. Sunday Sessions, 10 p.m., free.
**The Royal Cuckoo:** 3202 Mission, San Francisco, 415-550-8667. Lavay Smith & Chris Siebert, 7:30 p.m., free.
**Savanna Jazz Club:** 2937 Mission, San Francisco, 415-285-3369. Savanna Jazz Jam with Eric Tillman, Danny Castro, and Nick Fishman, 7 p.m., $5.

## INTERNATIONAL

**Bissap Baobab:** 3372 19th St., San Francisco, 415-826-9287. "Brazil & Beyond," 7 p.m., free.
**Pop's Bar:** 2800 24th St., San Francisco, 415-872-5160. "Spill the Wine," w/ DJs Vinnie Esparza, Guillermo, and Slopoke, first Sunday of every month, 5 p.m., free, www.popssf.com/.
**Revolution Cafe:** 3248 22nd St., San Francisco, 415-642-0474. The Balkan Evening, 8:30 p.m.
**Thirsty Bear Brewing Company:** 661 Howard, San Francisco, 415-974-0905. The Flamenco Room, 7:30 & 8:30 p.m.

## BLUES

**Biscuits & Blues:** 401 Mason, San Francisco, 415-292-2583. Steve Willis & The Willing, 7 & 9 p.m., $20.
**Club Deluxe:** 1511 Haight, San Francisco, 415-552-6949. The Luxomatics, 6 p.m., free, facebook.com/TheLuxomatics.
**The Saloon:** 1232 Grant, San Francisco, 415-989-7666. Blues Power, 4 p.m.; P.A. Slim, first Sunday of every month, 9:30 p.m.
**Sheba Piano Lounge:** 1419 Fillmore, San Francisco, 415-440-7414. Bohemian Knuckleboogie, 8:30 p.m., free.
**Swig:** 571 Geary, San Francisco, 415-931-7292. Sunday Blues Jam with Ed Ivey, 9 p.m., free, facebook.com/swigjam.

## COUNTRY

**Space 550:** 550 Barneveld, San Francisco, 415-550-8286. Sundance Saloon, Gay-friendly country dancing, Thursdays, 6:30 p.m.; Sundays, 5 p.m., $5, sundancesaloon.org.

## SOUL

**Make-Out Room:** 3225 22nd St., San Francisco, 415-647-2888. Dimension, w/ DJs Justin & Kurt. Technicolor sounds: soft vinyl soul, first Sunday of every month, 10 p.m.-2 a.m., Free.

## ROCK

**924 Gilman:** 924 Gilman, Berkeley, 510-524-8180. Social Stereo, w/ Get Married, Wrip, Sad Vegan, Sleepsnack, 9 p.m., $10-$12.

# MONDAY, JAN. 8

## ROCK

**Johnny Foley's Irish House:** 243 O'Farrell St., San Francisco, 415-954-0777. Damir, 10 p.m.

## DANCE

**Beaux:** 2344 Market, San Francisco, 415-863-4027. "Opulence," 9 p.m., free.
**DNA Lounge:** 375 11th St., San Francisco, 415-626-1409. "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., $3-$5, www.deathguild.com.
**Madrone Art Bar:** 500 Divisadero, San Francisco, 415-241-0202. "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8 p.m., free, www.motownonmondays.com.
**Oasis:** 298 11th St., San Francisco, 415-985-4442. "Beat It!: An '80s Night," 8 p.m., free.

## ACOUSTIC

**Amnesia:** 853 Valencia, San Francisco, 415-970-0012. The Pick Bluegrass Jam, second Monday of every month, 6 p.m., free, www.thepicksf.com/jam.aspx.
**The Chieftain:** 198 Fifth St., San Francisco, 415-615-0916. Traditional Irish Session, Sundays, 6 p.m.; Mondays, 8 p.m.
**Hotel Utah:** 500 Fourth St., San Francisco, 415-546-6300. Open Mic with Brendan Getzell, 8 p.m., free.
**The Saloon:** 1232 Grant, San Francisco, 415-989-7666. Peter Lindman, 4 p.m.

## JAZZ

**Comstock Saloon:** 155 Columbus, San Francisco, 415-617-0071. Gaucho, Mondays, Fridays, 8-11 p.m., Free, www.gauchojazz.com.
**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco, 415-397-5397. Eugene Pliner Quartet with Tod Dickow, 7:30 p.m., free.
**Le Colonial:** 20 Cosmo, San Francisco, 415-931-3600. Le Jazz Hot, 7 p.m., free.
**Sheba Piano Lounge:** 1419 Fillmore, San Francisco, 415-440-7414. Steve Nelson Trio Jam Session, 8 p.m.

## INTERNATIONAL

**Neck of the Woods:** 406 Clement, San Francisco, 415-387-6343. SalsaCrazy Dance Night, w/ lessons by Evan Margolin, 7 p.m., $60/four weeks, www.dancesf.com.

## REGGAE

**Skylark Bar:** 3089 16th St., San Francisco, 415-621-9294. "Skylarking," w/ I&I Vibration, 10 p.m., free, facebook.com/ivibesound.

## BLUES

**The Saloon:** 1232 Grant, San Francisco, 415-989-7666. The Bachelors, 9:30 p.m.

## KARAOKE

**S.F. Eagle:** 398 12th St., San Francisco, 415-626-0880. Karaoke Night, hosted by Wesley Curtis, 8 p.m.-midnight.

# TUESDAY, JAN. 9

## ROCK

**Boom Boom Room:** 1601 Fillmore, San Francisco, 415-673-8000. Drew Southern Band, second Tuesday of every month, 9 p.m., Free.

## DANCE

**Aunt Charlie's Lounge:** 133 Turk, San Francisco, 415-441-2922. "High Fantasy," w/ DJ Myles Cooper, drag performances, more, 10 p.m., $5, facebook.com/highfantasy.
**Beaux:** 2344 Market, San Francisco, 415-863-4027. "Cock Shot," 9 p.m., free.
**DNA Lounge:** 375 11th St., San Francisco, 415-626-1409. "Sequence," 18+ dance party, 9 p.m., $7-$10, sequence-sf.com.
**Harlot:** 46 Minna, San Francisco, 415-777-1077. "Tutu Tuesday," w/ resident DJ Atish, second Tuesday of every month, 9 p.m., $10 ($2 in a tutu before 11 p.m.), facebook.com/pages/Tutu-Tuesday/110253389062224.
**Infusion Lounge:** 124 Ellis, San Francisco, 415-421-8700. "Startup Tuesdays," 10 p.m., free with RSVP.
**Monarch:** 101 Sixth St., San Francisco, 415-284-9774. "Soundpieces," 10 p.m., facebook.com/soundpieces.
**Pop's Bar:** 2800 24th St., San Francisco, 415-872-5160. "Music Therapy," w/ DJ Clave, 9 p.m.-1:30 a.m., Free.
**Swig:** 571 Geary, San Francisco, 415-931-7292. "BoomSwing Tuesdays," w/ DJ Tyler Ryan, 9 p.m., free, mixcloud.com/DJTR.
**Underground SF:** 424 Haight, San Francisco, 415-864-7386. "Shelter," 10 p.m., free, www.facebook.com/shelter.sf.

**Wish:** 1539 Folsom, San Francisco, 415-278-9474. 2nd Tuesday's, Deep house music, second Tuesday of every month, 10 p.m.-2 a.m., Free, www.wishsf.com/.

### HIP-HOP

**Raven:** 1151 Folsom, San Francisco, 415-431-1151. "Phat Tuesday," w/ DJs Scotty Fox & Clinton Lee, 8 p.m., free.

### ACOUSTIC

**Madrone Art Bar:** 500 Divisadero, San Francisco, 415-241-0202. The Crow Eaters, 7 p.m., free.
**Plough & Stars:** 116 Clement, San Francisco, 415-751-1122. Seisiún, 9 p.m.

### JAZZ

**Club Deluxe:** 1511 Haight, San Francisco, 415-552-6949. Smith Dobson, 10 p.m., free.
**Raven:** 1151 Folsom, San Francisco, 415-431-1151. Live Jazz, Live jazz music and drink specials., 9 p.m.-2 a.m., Free, 415-431-1151.
**Revolution Cafe:** 3248 22nd St., San Francisco, 415-642-0474. West Side Jazz Club, 4:30 p.m.
**Verdi Club:** 2424 Mariposa, San Francisco, 415-861-5048. "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., $12-$15, tuesdaynightjump.com.

### INTERNATIONAL

**Balancoire:** 2565 Mission, San Francisco, 415-920-0577. "Salsaholic," Tuesdays, 7-10 p.m., free.
**F8:** 1192 Folsom, San Francisco, 415-857-1192. "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9 p.m., $5 (free before 9:30 p.m.), undergroundnomads.com.
**Fort One Bar & Lounge:** 2801 Leavenworth, San Francisco, 415-671-8081. "Echale Mas Salsa," 8 p.m., free ($10 with salsa lessons), playasf.com.

### REGGAE

**Milk Bar:** 1840 Haight, San Francisco, 415-387-6455. "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10 p.m., $5, jahwarriorshelter.net.

### BLUES

**Boom Boom Room:** 1601 Fillmore, San Francisco, 415-673-8000. Drew Southern Band, second Tuesday of every month, 8 p.m.-2 a.m., Free.
**Johnny Foley's Irish House:** 243 O'Farrell St., San Francisco, 415-954-0777. The Stan Erhart Band, 10 p.m.
**The Saloon:** 1232 Grant, San Francisco, 415-989-7666. G.G. Amos Duo, 4 p.m.

### SOUL

**Make-Out Room:** 3225 22nd St., San Francisco, 415-647-2888. "Slow Jams," w/ DJ Primo & friends, first and second Tuesday of every month, 9:30 p.m.; fourth and Last Tuesday of every month, 9:30 p.m., free, (415) 647-2888.

### ROCK

**Uptown Nightclub:** 1928 Telegraph, Oakland, 510-451-8100. Two Piece Tuesdays, A weekly event featuring live music, delicious cocktails and Taropy with Miss Ginger., Tuesdays, 7-10 p.m., Free.

## WEDNESDAY, JAN. 6

### ROCK

**Brick & Mortar Music Hall:** 1710 Mission, San Francisco, 415-800-8782. The Domestics, 8 p.m., $8-$10.

### DANCE

**Beaux:** 2344 Market, San Francisco, 415-863-4027. "Pussy Party," w/ Sasha, Ms. Jackson, and guests, 9 p.m., free, facebook.com/pssypartysf.
**Cat Club:** 1190 Folsom, San Francisco, 415-703-8964. "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30 p.m., $7-$10, facebook.com/bondageagogoSF.
**City Nights:** 715 Harrison, San Francisco, 415-339-8686. "EPR," 18+ dance party, 9 p.m., $10-$20, eprlife.com.
**F8:** 1192 Folsom, San Francisco, 415-857-1192. "Housepitality," 9 p.m., $5-$10, www.housepitalitysf.com.
**Infusion Lounge:** 124 Ellis, San Francisco, 415-421-8700. "WCW Wednesdays," 10 p.m.-2 a.m., $10.
**Lookout:** 3600 16th St., San Francisco, 415-703-9751. "Juicy," 9 p.m.-2 a.m., Free.
**Make-Out Room:** 3225 22nd St., San Francisco, 415-647-2888. "Burn Down the Disco," w/ DJs 2shy-shy & Melt w/U, second Wednesday of every month, 9 p.m., free.
**Raven:** 1151 Folsom, San Francisco, 415-431-1151. "Wayback Wednesday," w/ DJ Mark Andrus, 8 p.m., free.
**Wish:** 1539 Folsom, San Francisco, 415-278-9474. "EQ Wednesdays," 10 p.m., free.

### HIP-HOP

**Bottom of the Hill:** 1233 17th St., San Francisco, 415-621-4455. Tribe Divine, w/ MetronOhm, Polartropica, 9 p.m., $10-$12.

### ACOUSTIC

**Revolution Cafe:** 3248 22nd St., San Francisco, 415-642-0474. Americano Social Club, second Wednesday of every month, 9 p.m.
**The Saloon:** 1232 Grant, San Francisco, 415-989-7666. Zach Brough & Friends, 4 p.m.

### JAZZ

**Amnesia:** 853 Valencia, San Francisco, 415-970-0012. Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7 p.m., free.
**Balancoire:** 2565 Mission, San Francisco, 415-920-0577. "Cat's Corner," 9 p.m., $10.
**Club Deluxe:** 1511 Haight, San Francisco, 415-552-6949. Patrick Wolff, 10 p.m., free.
**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco, 415-397-5397. Charles Unger Experience, Fridays, 7:30 p.m.; Wednesdays, 7:30 p.m., free.
**Le Colonial:** 20 Cosmo, San Francisco, 415-931-3600. David Byrd and Byrds of a Feather, Wednesdays, 7-10 p.m., Free.
**Savanna Jazz:** 2937 Mission St., San Francisco, 415-285-3369. Abe Imansia Jazz Group, Wednesdays, 7:30-11:30 p.m.
**Top of the Mark:** One Nob Hill, 999 California, San Francisco, 415-616-6916. Ricardo Scales, Wednesdays, 6:30-11:30 p.m., $5.

### INTERNATIONAL

**Bissap Baobab:** 3372 19th St., San Francisco, 415-826-9287. "Baobab!," timba dance party with DJ WaltDigz, 10 p.m., $5.
**The Cafe:** 2369 Market, San Francisco, 415-621-4434. "Latin Lounge," Wednesdays, 5-10 p.m.
**Fort One Bar & Lounge:** 2801 Leavenworth, San Francisco, 415-671-8081. "Bachatalicious," 7 p.m., $5-$10, playasf.com.
**Make-Out Room:** 3225 22nd St., San Francisco, 415-647-2888. "Frigo-International Discotheque," w/ DJs 2shy-shy & Melt w/U, second Wednesday of every month, 9:30 p.m., free.

### BLUES

**Biscuits & Blues:** 401 Mason, San Francisco, 415-292-2583. Bay City Blues, w/ Chris Cain, 7:30 & 9:30 p.m., $20.
**The Royal Cuckoo:** 3202 Mission, San Francisco, 415-550-8667. Big Bones & Chris Siebert, Every other Wednesday, 7:30 p.m., free.

### KARAOKE

**The Chapel:** 777 Valencia, San Francisco, 415-551-5157. Karaoke with KJ Paul, 9:30 p.m., free.
**The Lister:** 77 Cambon Drive, San Francisco, 415-584-4445. Wednesday Karaoke, 9 p.m.-1 a.m.

### SOUL

**Monarch:** 101 Sixth St., San Francisco, 415-284-9774. "Smoked Out Soul," w/ Zebuel & guests, fourth and second Wednesday of every month, 9 p.m., facebook.com/smokedoutsoul.


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## by Dan Savage

*I have been with my unicorn boyfriend for four months. The sexual chemistry between us is out of this world! I'm a woman who's very open-minded when it comes to trying new things: I've had threesomes and foursomes, tried every toy on the market, done anal sex, BDSM, and many other things. He is sexually experienced, but he's not open-minded. One thing he won't do is kiss me after I've swallowed his load. We've been together only four months, so maybe I just need to wait and hope that he'll come around. Or is there something I can do to get him to try it?*

***Can't Unicorn Man Up?***

If that's the only thing he won't do—if every toy on the market is on the table, along with threesomes, foursomes, BDSM, etc.—then he's pretty adventurous. But if kissing after you've swallowed is the only mildly kinky thing you've attempted with him and it was a no, he may not be adventurous enough to deserve unicorn status. But I will say this in his defense…

Kissing someone who has just swallowed your load (or snowballing with someone who wants you to swallow your own load) presents a challenge for many men. Some silly straight men worry that tasting their own come will turn them gay or make them look gay—I've gotten letters from girlfriends who thought their boyfriends were gay because they were *too* willing to kiss them after a blowjob. But there are gay men out there who don't want to deep-kiss the guy who just blew them—and they're obviously not worried about turning gay (already are) or seeming gay (ditto). So what gives? Blame what's known as the "refractory period," CUMU. Immediately after a man ejaculates, his dick starts to go soft and he loses all interest in sex—hormones have been released into his bloodstream that short-circuit sexual arousal. Bodily fluids and orifices a man was happily lapping up or at a minute ago are suddenly repulsive, not because the dude is necessarily inhibited or insecure, CUMU, but because he's having his period—his refractory period.

*I've been seeing this guy who keeps making D/s-ish jokes and moves—he smacks my butt a lot, for example. When I let him know I like it, he's suddenly not into it. He says it's "disturbing" that I like what he's been doing. Two questions: (1) Smacking my butt is okay so long as I don't want it? (2) Enjoying what he's doing makes me a freak?*

***Joking About Consensual Kinks***

Two options: (1) He goes in for domineering head games and "playful" violence because he's abusive and controlling. (2) He's got kinks, but he hasn't managed to incorporate his kinks into his sex life in a healthy, consensual manner—and now that he knows you enjoy the same things he does (but you're healthier about them than he is), he's projecting his self-loathing onto you. Either way, JACK, you're going to need to DTMFA.

*You recently said it's okay to fantasize about other people so long as we keep it to ourselves. Social media and dating apps have given us access to tons of spank material, from that new crush on OkCupid to the (monogamously) married neighbor you always wanted to bang. In this era, we can see actual pictures of the people we're fantasizing about more often than not. Facebook stalking for spank bank purposes is fine—we all do it—but does it cross a line to actually download the pictures for later? I feel like it's at least a little creepy to be taking screenshots of people's photos. But as long as you're the only one using your phone, what's the practical difference between looking at Facebook and looking at saved screenshots?*

***Screenshot Porn As New Kontent***

Keep whatever you want on your phone, SPANK, so long as you keep it to yourself and your phone is password protected.

*I am a 29-year-old straight woman on the West Coast in a new relationship. My boyfriend and I have just begun exploring anal sex. Question: HOW DO I AVOID POOP LEAKAGE?!? The first time we had anal sex, my boyfriend came in my ass and then pulled out. Then we decided to go for a run. (We didn't think it through, CLEARLY.) A few minutes in, I was leaking all over my pants. In short, GROSS. Obviously it wasn't a good idea to go for a run afterward (NOTED!), but what can I do in the future immediately after anal to avoid poopy come from leaking out of my butt?*

***Anal Newbie Avoiding Leakage***

Yeah, don't go for a run immediately after anal. Spend a few minutes on the toilet instead—bring your phone, post something to Instagram, let gravity do its thing. And that wasn't poop leaking out of you on that run, ANAL, it was *santorum*—"the frothy mix of lube and fecal matter that is sometimes the byproduct of anal sex."

*My boyfriend complains that our sex life is too vanilla. I want him to be satisfied, but he won't tell me what else he wants to do. Recently, he suggested an open relationship. I don't want to be in an open relationship and I told him as much. But I'm fully open to being more kinky or whatever else he needs. I've tried mixing it up, but he just looks at me strangely and asks me to stop whatever I'm doing. Can I do anything to fix this? Any insight would be appreciated.*

***I'm Not Good At Acronyms***

He knows what he wants, and he can't or won't tell you. Either he can't because he's so sexually repressed that he's incapable of pushing the words out of his mouth, or he won't because his non-vanilla desires are so extreme as to be deal-breaker-level repulsive to anyone who doesn't share them. But complaining about your sex life without elaborating or giving you any constructive feedback at all is disqualifying assholery, INGAA. You'll also have to DTMFA.

*I just read your reply to a woman who wrote to you regarding her partner's lack of libido. Although I found the article somewhat interesting, I would have preferred that a woman who was an actual lesbian was rendering advice to other lesbians. As a man, you are not qualified to deal out sex advice to women—especially to lesbians.*

***Stating This Obvious Point***

Take it away, Free Dictionary: "ad•vice: opinion about what could or should be done about a situation or problem." The only qualification you need to give someone your opinion? Someone asked you for it. Full stop, STOP. So I'm going to continue giving advice to straight people despite not being straight, to lesbians despite not being a lesbian, to bisexuals despite not being bi, to trans people despite not being trans, to monogamous people despite not being monogamous. Hell, I sometimes give advice to Republicans despite not being a heartless idiot.

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Reviewer 2
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## FICTITIOUS BUSINESS NAME

**FICTITIOUS BUSINESS NAME STATEMENT**
File No. A-0379089-00
Fictitious Business Name(s):
**Mule,** 340 Naples St. San Francisco, CA 94112, County of San Francisco
Registered Owner(s):
Mule, Inc., 120 Simpson Drive, Daly City, CA 94015; (California SOS)
The business is conducted by: a corporation
The registrant commenced to transact business under the fictitious business name or names listed above on Not Applicable
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ Erwin Ilao, President Mule, Inc.
This statement was filed with the San Francisco County Clerk on December 21, 2017
NOTICE-In accordance with Subdivision (a) of Section 17920, a Fictitious Name Statement generally expires at the end of five years from the date on which it was filed in the office of the County Clerk, except, as provided in Subdivision (b) of Section 17920, where it expires 40 days after any change in the facts set forth in the statement pursuant to Section 17913 other than a change in the residence address of a registered owner. A new Fictitious Business Name Statement must be filed before the expiration. The filing of this statement does not of itself authorize the use in this state of a Fictitious Business Name in violation of the rights of another under federal, state, or common law (See Section 14411 et seq., Business and Professions Code).
1/4, 1/11, 1/18, 1/25/18
CNS-3084418#
**SAN FRANCISCO WEEKLY**

**FICTITIOUS BUSINESS NAME STATEMENT**
File No. A-0379102-00
Fictitious Business Name(s):
**Static,** 1764 Haight St. San Francisco, CA 94117, County of San Francisco
Registered Owner(s):
Motohiro Yasue, 1238 20th Ave, San Francisco, CA 94122
Bryan Lehman, 5963 Ocean View Drive, Oakland, CA 94618
The business is conducted by: A General Partnership
The registrant commenced to transact business under the fictitious business name or names listed above on 7/1/2003
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ Motohiro Yasue
This statement was filed with the San Francisco County Clerk on December 22, 2017
NOTICE-In accordance with Subdivision (a) of Section 17920, a Fictitious Name Statement generally expires at the end of five years from the date on which it was filed in the office of the County Clerk, except, as provided in Subdivision (b) of Section 17920, where it expires 40 days after any change in the facts set forth in the statement pursuant to Section 17913 other than a change in the residence address of a registered owner. A new Fictitious Business Name Statement must be filed before the expiration. The filing of this statement does not of itself authorize the use in this state of a Fictitious Business Name in violation of the rights of another under federal, state, or common law (See Section 14411 et seq., Business and Professions Code).
1/4, 1/11, 1/18, 1/25/18
CNS-3084417#
**SAN FRANCISCO WEEKLY**

**FICTITIOUS BUSINESS NAME STATEMENT**
File No. A-0379044-00
Fictitious Business Name(s):
**E. Molcajete Sauces,** 1640 Washington St., Apt. 4, San Francisco, CA 94104, County of San Francisco
Registered Owner(s):
E. Molcajete Sauces LLC (CA), 1640 Washington St. Apt. 4, San Francisco, CA 94109
The business is conducted by: a limited liability company
The registrant commenced to transact business under the fictitious business name or names listed above on 12/19/2017.
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ Nicole Quaranta, Manager
El Molcajete Sauces LLC
This statement was filed with the San Francisco County Clerk on December 19, 2017.
NOTICE-In accordance with Subdivision (a) of Section 17920, a Fictitious Name Statement generally expires at the end of five years from the date on which it was filed in the office of the County Clerk, except, as provided in Subdivision (b) of Section 17920, where it expires 40 days after any change in the facts set forth in the statement pursuant to Section 17913 other than a change in the residence address of a registered owner. A new Fictitious Business Name Statement must be filed before the expiration. The filing of this statement does not of itself authorize the use in this state of a Fictitious Business Name in violation of the rights of another under federal, state, or common law (See Section 14411 et seq., Business and Professions Code).
12/28/17, 1/4, 1/11, 1/18/18
CNS-3083254#
**SAN FRANCISCO WEEKLY**

**FICTITIOUS BUSINESS NAME STATEMENT**
File No. A-0378812-00
Fictitious Business Name(s):
**Palate Club,** 2052 Green St., Apt 2, San Francisco, CA 94123, County of SF
Registered Owner(s):
Palate Club, Inc., 2052 Green Street, Apt. 2, San Francisco, CA 94123; DE
The business is conducted by: a Corporation
The registrant commenced to transact business under the fictitious business name or names listed above on N/A
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ Lily Tam Wong
This statement was filed with the San Francisco County Clerk on December 7, 2017
NOTICE-In accordance with Subdivision (a) of Section 17920, a Fictitious Name Statement generally expires at the end of five years from the date on which it was filed in the office of the County Clerk, except, as provided in Subdivision (b) of Section 17920, where it expires 40 days after any change in the facts set forth in the statement pursuant to Section 17913 other than a change in the residence address of a registered owner. A new Fictitious Business Name Statement must be filed before the expiration. The filing of this statement does not of itself authorize the use in this state of a Fictitious Business Name in violation of the rights of another under federal, state, or common law (See Section 14411 et seq., Business and Professions Code).
12/21, 12/28/17, 1/4, 1/11/18
CNS-3081772#
**SAN FRANCISCO WEEKLY**

**FICTITIOUS BUSINESS NAME STATEMENT**
File No. A-0378851-00
Fictitious Business Name(s):
**Slider Diner,** 1202 Sutter St., San Francisco, CA 94109, County of San Francisco
Registered Owner(s):
Lily Tam Wong, 371 Hazel Ave., Millbrae, CA 94030
The business is conducted by: Individual
The registrant commenced to transact business under the fictitious business name or names listed above on 1/1/2006
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ Nikunj Patel, CEO
This statement was filed with the San Francisco County Clerk on November 28, 2017
NOTICE-In accordance with Subdivision (a) of Section 17920, a Fictitious Name Statement generally expires at the end of five years from the date on which it was filed in the office of the County Clerk, except, as provided in Subdivision (b) of Section 17920, where it expires 40 days after any change in the facts set forth in the statement pursuant to Section 17913 other than a change in the residence address of a registered owner. A new Fictitious Business Name Statement must be filed before the expiration. The filing of this statement does not of itself authorize the use in this state of a Fictitious Business Name in violation of the rights of another under federal, state, or common law (See Section 14411 et seq., Business and Professions Code).
12/21, 12/28/17, 1/4, 1/11/18
CNS-3080610#
**SAN FRANCISCO WEEKLY**

**FICTITIOUS BUSINESS NAME STATEMENT**
File No. A-0378803-00
Fictitious Business Name(s):
**T.R.E.E. Method Consultation and Psychotherapy,** 640 14th Street, San Francisco, CA 94114, County of San Francisco
Registered Owner(s):
Romie Landry, 2136 Oak Street, Napa, CA 94559
The business is conducted by: An Individual
The registrant commenced to transact business under the fictitious business name or names listed above on 12/5/2017
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ Romie Jane Landry
This statement was filed with the San Francisco County Clerk on December 5, 2017
NOTICE-In accordance with Subdivision (a) of Section 17920, a Fictitious Name Statement generally expires at the end of five years from the date on which it was filed in the office of the County Clerk, except, as provided in Subdivision (b) of Section 17920, where it expires 40 days after any change in the facts set forth in the statement pursuant to Section 17913 other than a change in the residence address of a registered owner. A new Fictitious Business Name Statement must be filed before the expiration. The filing of this statement does not of itself authorize the use in this state of a Fictitious Business Name in violation of the rights of another under federal, state, or common law (See Section 14411 et seq., Business and Professions Code).
12/21, 12/28/17, 1/4, 1/11/18
CNS-3080316#
**SAN FRANCISCO WEEKLY**

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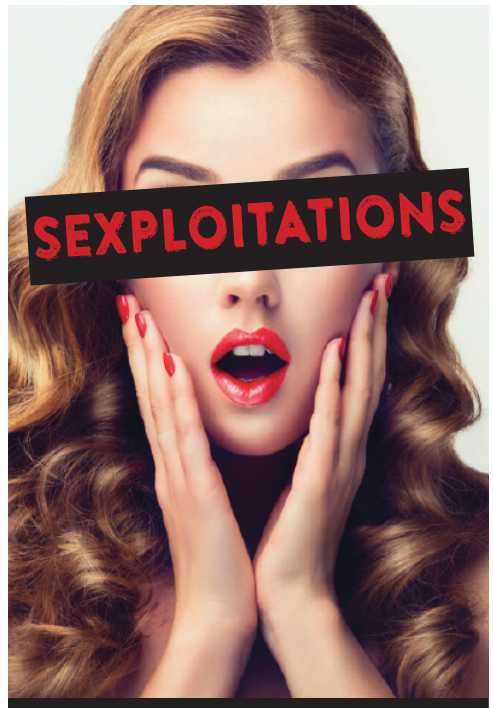

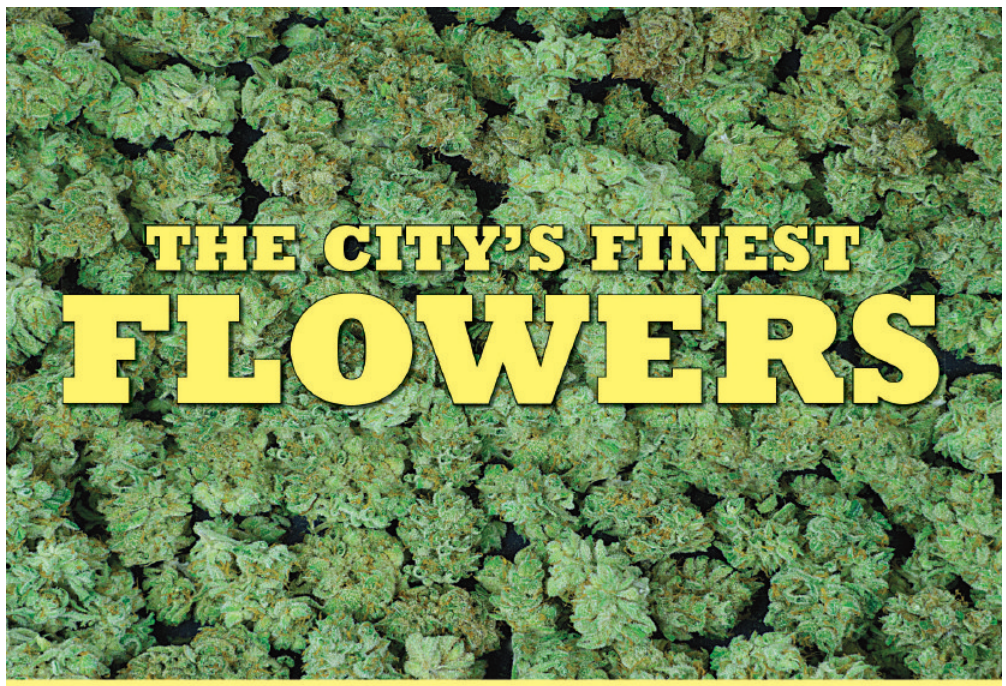

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